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The Tragedy of King Richard II.

By
William Shakespeare

WITH INTRODUCTION AND NOTES BY

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With an Appendix by
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INTRODUCTION

THOUGH first published in 1597, *Richard the Second* was probably written as early as 1593 or 1594. In the two first issues, that portion of the fourth Act which deals with the deposition of Richard, is not found. In the edition of 1608 it appears with the words on the title page, "With new additions of the Parliament Scene, and the deposing of King Richard." That these new additions belonged to the play as originally constructed seems more than probable from the strong likeness they bear in every respect to the rest of the play, and their omission in the earlier editions, and possibly in the earlier representations, may be accounted for by the subject of deposition being one peculiarly offensive to Elizabeth, whose lieges had in 1596 been exhorted by the Pope to take up arms against her. Whether our play was the one which the accomplices of Essex procured to be acted in February, 1601, in furtherance of the insurrection they had planned, cannot be certainly decided, but the balance of probabilities seems against such a supposition.

From the actual facts of history Shakespeare has made only one important deviation, that of representing the Queen as fully grown up, though she was in reality only some twelve years old. This deviation was of course

Date of Com
position

Historical
Details

intentional and for dramatic purposes. In other matters he closely follows Holinshed, except that for the same purposes he represents Prince Henry as something older, and Bolingbroke as something younger, than they respectively were. The period with which our play deals is only the last two years of Richard's reign, but a glance at his earlier days will enable us more clearly to understand the circumstances which led to his downfall. Though Richard ascended the throne in 1377—being then only eleven years old—it was not till 1389 that he began to govern in reality. The intervening years had been troublous times in many ways. The French had harassed the southern coasts of England, and afterwards landed a force in Scotland to co-operate with the Scotch, Lollardism was making itself widely and acutely felt, the miserable condition of the lower classes of society culminated in a peasant revolt, and for a time, through the instrumentality of his uncle, the Duke of Gloucester, Richard was deprived of all power by the appointment of a commission of regency. Asserting himself at last, he dismissed his Council, and for the next eight years ruled wisely and successfully. Peace was made with France, Ireland was quieted, the Lollard troubles died out, and the authority of Parliament was respected. But Richard had never forgotten the treatment he had suffered at the hands of his uncle and the associate Lords. With the help of Parliament, he was at length enabled to wreak his vengeance upon them; and, free from their opposition, he next determined to free himself of Parliamentary control. With this object he procured the appointment by Parliament of a Committee empowered "to continue their sittings after its dissolution, and to examine and determine all matters and

subjects which had been moved in the presence of the King, with all the dependences of those not determined.' The aim of Richard was to supersede by means of this permanent commission the body from which it originated. he at once employed it to determine causes and carry out his will, and forced from every tenant of the Crown an oath to recognize the validity of its acts, and to oppose any attempts to alter or revoke them. With such an engine at his command the King was absolute, and with the appearance of absolutism the temper of his reign suddenly changed. A system of forced loans, the sale of charters of pardon to Gloucester's adherents, the outlawry of seven counties at once on the plea that they had supported his enemies and must purchase pardon, a reckless interference with the course of justice, roused into new life the social and political discontent which was threatening the very existence of the Crown.* Such was the condition of things when Richard availed himself of a quarrel between the Dukes of Hereford and Norfolk to banish both of them from the realm. The former, though of late seemingly taken into favour, being one of the Lords who had held the King in such harsh control, and from his popularity with the nation, a powerful rival, the latter being dangerous in consequence of his privity to the murder of Gloucester, which Richard was more than suspected of having authorized.

It is at this point that our play opens. The quarrel between the two Dukes had its origin in a conversation in which Norfolk confided to Hereford his suspicions of the King's intentions towards them both. This conversation being imparted by Hereford to the King, the Dukes were cited before the Commissioners already

Outline of the
Play

* Green's *Short History of the English People*, p. 262.

mentioned for an investigation of the matter. In Shakespeare's play they are represented as appearing in the first instance before the King, with whom are John of Gaunt the father of Hereford, and other nobles, and the charges brought by Hereford have nothing to do with the reported conversation, but impute to Norfolk embezzlement of moneys entrusted to him for the payment of troops, instigation of all the treasons of the past eighteen years, and, above all, the murder of Gloucester. Norfolk meets these charges with absolute denial, and declares his eagerness to accept the combat which Bolingbroke had offered in substantiation of his words. Richard attempts reconciliation, and affects to forbid this appeal to arms, but in the end allows it, and fixes the time and place for its decision. Possibly his hope is that both may perish in the encounter, but in spite of his high-sounding words, his weakness of character can suggest nothing more efficacious than procrastination. The second scene shows us John of Gaunt in conversation with Gloucester's widowed Duchess. Her object is to stir him up to vengeance upon Norfolk for his brother's death. Gaunt, however, aware that that Duke, if guilty, was only the agent of Richard's purposes, either knows himself powerless to bring the real offender to justice, or honestly feels that it is not for a subject to compass his sovereign's death. "God's is the quarrel," he says,

"for God's substitute,
His deputy, mounted in his sight,
Hath calld his death, the which, if wrongfully,
Let Heaven revenge, for I may never lift
An angry arm against his minister."

They therefore separate: the Duchess retiring to her

seat at Plashy, Gaunt setting out for Coventry, where the combat between Norfolk and Hereford is to take place. Here the lists are prepared, the appellant and defendant present themselves ready armed, each pledges himself to the justice of his cause, and the trumpets sound for the combat to begin. At this moment Richard throws down his warder to stay proceedings. Retiring awhile with his council, he returns to announce the decision at which they had arrived—a decision that both Bolingbroke and Mowbray shall be banished from England—the former for ten years, the latter for life. This solution of his difficulty Richard had doubtless evolved in the interval he had given himself for the exercise of his kingly craft when fixing the date for the combat, though he, of course, represents it as the result of the Council's deliberations. Afraid to take any resolute measures, hampered on the one side by Bolingbroke's influence with the people, and on the other by Mowbray's knowledge of his guilty secret, he as usual resorts to procrastination, and fancies that he has cleverly extricated himself from the danger of pronouncing capital sentence upon either party. Bolingbroke affects to accept the verdict with loyal submission, though he doubtless does so knowing that the moment has not yet come for the realization of the ambitious hopes he cherishes. Norfolk, on the other hand, vigorously protests against the severity of his doom, though beyond the words

“A dearer merit, not so deep a maim
As to be cast forth in the common air,
Have I deserved at your highness' hands,”

—words whose significance Richard must have keenly

felt—he does not attempt to shield himself from condemnation by implicating the King in the guilt of Gloucester's murder. Richard, however, not satisfied as to the efficacy of mere banishment, calls upon the two Dukes to take an oath that they never shall

“ Embrace each other's love in banishment,
Nor never look upon each other's face
Nor never write, regret, nor reconcile
This lowering tempest of your home bred hate,
Nor never by advised purpose meet,
To plot, contrive or complot any ill
'Gainst us, our state, our subjects, or our land ”

This precious assurance being obtained, this covenant drawn up as though between parties to some action at law, Richard conscious of the danger he may be provoking by too great rigour towards the powerful house of Lancaster, reduces Bolingbroke's term of banishment by four years. Equally incapable of real vigour and real justice, he can only temporize, with a vague hope that circumstances may occur to give him a security which he cannot conquer for himself. The Scene closes with a pathetic, but vain, attempt on Gaunt's part to reconcile his son to the misery of exile. A load is now lifted from Richard's mind, though he shows in the next Scene how anxious he is as to the regard in which Bolingbroke is held by the common people, and as to the designs he may mature in his exile. He has, however, gone, and for the immediate present Richard feels himself secure. The matter now pressing most urgently upon his attention is the subjugation of the Irish rebels and, as his coffers are pretty well exhausted, he does not hesitate to replenish them by farming out the revenues of England, and, if need be, by raising forced loans. He also medi-

tates the seizure of Gaunt's estates so soon as he shall die, and prays that God may put it

“in his physician's mind
To help him to his grave immediately ”

This pious prayer is quickly followed by a summons to the death-bed of Gaunt, who, now careless of earthly consequences, soundly rates his King upon his various acts of misgovernment. For a while Richard listens with outward patience to the scathing words, but at length his passionate anger flames out, and he tells Gaunt,

“Wert thou not brother to great Edward's son,
This tongue, that runs so soundly in thy head,
Should run thy head from thy unreverent shoulders ”

But Gaunt is beyond fear. Boldly accusing Richard of Gloucester's death, and challenging him to wreak like vengeance upon himself, he is borne out in a dying state, Northumberland entering immediately afterwards to report that all is over. Richard greets the announcement with the words,

“The ripest fruit first falls, and so doth he
His time is spent, our pilgrimage must be ”,

and as if he has done all that is necessary for the occasion by giving expression to a sentimental commonplace, recklessly follows up the determination he had proclaimed by seizing to himself

“The plate, coin, revenues, and moveables
Whereof our uncle Gaunt did stand possess'd ”

It is in vain that York, himself a man of no stern moral fibre, eloquently denounces such an act. His appeal is not merely to considerations of honour and justice, but to considerations much more likely to touch Richard,

considerations of policy and self-love, and when the headstrong monarch treats his remonstrance with contempt, he quits the scene rather than be a party to such iniquity. His opposition and temporary defection are matters of no great concern, and Richard appears to know that it will be easy enough to bring him round again. But it is a very different thing to have exasperated beyond all hope of reconciliation the powerful lords who, with Northumberland at their head, are already intriguing for Bolingbroke's return, and now, binding themselves to active measures set out to meet him at Ravenspurgh. The scene is followed by one in which the Queen, bewailing her husband's absence in Ireland, is greeted with the news that Bolingbroke having landed has been joined by Northumberland and the associate lords. York, to whom the government of the country has been delegated, prepares to assert the King's supremacy. But he is weighed down by his knowledge of the hatred in which Richard is held alike by peer and commoner, and also by the feeling that on whichever side he ranges himself it is against a kinsman. We now come to Bolingbroke's march to meet York. Accompanied by Northumberland, and with their combined forces rapidly swelling he is joined on the road by Northumberland's son, Harry Percy, and presently by Ross and Willoughby also. These lords have scarcely been welcomed when Berkly, deputed by York to challenge Bolingbroke's progress, appears on the scene, and is quickly followed by York himself. Putting on a show of determination York sternly rebukes his nephew's unwelcome, and brands him as rebel and traitor to his sovereign lord. Bolingbroke's answer is to claim the rights, legally his, while Northumberland takes upon himself to assert that it is for nothing beyond these rights

that Bolingbroke has come. York, seeing that words are vain, and knowing that deeds are beyond him with such forces as are at his command, agrees to stand neuter between the opposing parties, and is compelled by the insurgents to accompany them to Bristol Castle. One of Richard's supports has therefore now given way. Another is shortly to fail him. Salisbury, sent over from Ireland, has collected a strong force of Welshmen in his King's defence, and but for Richard's lingering in Ireland, things might even yet turn in his favour. But with his fatal irresolution he delays for nearly a fortnight longer, and the Welshmen weary of waiting, and finding that nearly the whole of England has espoused Bolingbroke's cause, at last disband themselves and go over to Bolingbroke. Even the troops brought back from Ireland quickly begin to melt away, and Richard in a few days stands bare of all support. It is at this point that the second Act closes. With the beginning of the third Act, Bolingbroke asserts the power which he now knows to be securely his by ordering the death of two of Richard's chief favourites, Beshy and Green, on whom he casts the blame of having led the King to his ruin; and we then pass to Richard's arrival at Barkloughly Castle. In an outburst of exaggerated sentiment, he adjures his native earth, that land for which he had thought no burdens too heavy, to refuse all sustenance to his foes:

"Feed not thy sovereign's foes, my gentle earth,
Nor with thy sweets comfort his ravenous sense:
But let thy spiders that suck up thy venom,
And heavy-garted toads lie in their way,
Doing annoyance to the treacherous feet,
Which with usurping steps do trample thee.
Yield stinging nettles to mine enemies."

And when they from thy bosom pluck a flower,
Guard it, I pray thee, with a lurking adder,
Whose double tongue may with a mortal touch
Throw death upon thy sovereign's enemies."

To this the practical Bishop of Carlisle makes answer in effect that sentiment however graceful in its form is out of place now, that if they would recover lost ground they must be up and doing,—a truth which Aumerle further enforces in words that Richard cannot misunderstand. Richard, however, sees only another opportunity for declamation. His theme is the divinity that doth hedge a king: the sun of majesty will arise and disperse the gloomy mists of misfortune, Bolingbroke may be upheld by any number of mere men, but angels will fight in behalf of "the deputy elected by the Lord." His heroics are interrupted by the entrance of Salisbury to announce that one day's delay has cost the king the support of the Welsh musters. The brave words just uttered die out from his lips, the material agency he a moment ago affected to despise is recognized at its full value; and despair takes the place of vapouring confidence. Aumerle endeavours to put heart into him, and for a short instant he recovers his boastful attitude. But though affecting to place his trust in the name of king, it is upon the forces he supposes to be with York that he really relies. Scroop now enters preludeing further bad news, and Richard proclaims his fortitude against all evils that may be awaiting him. The tale, however, of Bolingbroke's triumphal progress provokes an outburst of wrath at the treachery to his cause which he accuses his favourites, those "snakes, in my heart-blood warmed," to have shown. Assured that they have paid with their lives the penalty of their adher-

ence, Richard moralizes the situation "into a thousand similes," his text being the vanity of kingly pomp. He is a second time reproached by the Bishop's practical wisdom, and a second time regains a momentary courage. But Scroop has more calamity to announce, the defection, to wit, of York. All hope is now past, and Richard's consciousness of this fact is recognized in a petulant rebuke to Aumerle for having tried to comfort him.

"Beshrew thee, cousin, which didst lead me forth
Of that sweet way I was into despair !
What say you now ? what comfort have we now ?
By heaven, I'll hate him everlastingly
That bids me be of comfort any more "

From this alternation of blaggart words and unmanly prostration, we pass to Bolingbroke's effective action. With Northumberland, York, and others, he is before Flint Castle, Richard's last retreat. By Northumberland he sends word that if his banishment is repealed and his estates restored, he is ready to make complete submission to the king; if not, he will use the power that circumstances have given into his hands. The messenger is received with a speech of no little dignity, though with threats of consequences which Richard knows he is impotent to put in force. Delivering his message, Northumberland personally pledges himself that Bolingbroke aims at nothing further than his legal rights. These are at once conceded, and Bolingbroke's envoy bears back the intelligence. Richard, on his departure, so far from maintaining the show of confidence with which he had greeted Northumberland, bemoans the necessity of having to use fair words towards one on whom he had so lately "laid the

sentence of dread punishment", and on hearing of Northumberland's return prepares himself for a spontaneous surrender of his crown, decking out his intention in a parade of fanciful humility and resignation. Bolingbroke has sent to desire a conference, and at their meeting, Richard, unsolicited, yields himself into his rival's hands to be disposed of as it may seem fit to him. Without disclosing his final intentions, Bolingbroke accepts Richard's offer to accompany him to London and the Scene then closes. The next Scene is in the Duke of York's garden at Langley, where the Queen and her attendants overhear a conversation between the gardener and his servants. The first servant, bidden to busy himself with his duties, demurs to the necessity of maintaining "law, form, and due proportion" in their petty world, while the great world around them, the realm of England, is allowed to run into such riotous disorder. The gardener rebukes him, showing how, for want of timely control of the plants under his care, the gardener of England has brought ruin upon himself.

"We at time of year
Do wound the bark, the skin of our fruit trees,
Lest, being over proud in sap and blood,
With too much riches it confound itself
Had he done so to great and growing men,
They might have lived to bear, and he to taste
Their fruits of duty. Superfluous branches
We lop away, that bearing boughs may live.
Had he done so, himself had borne the crown,
Which waste of idle hours hath quite thrown down."

The Queen, coming forward, bitterly attacks the gardener for daring to imagine such a thing as her husband's

downfall, but finding that his information is only too accurate, at once prepares to join the King in London. The opening Scene of the Fourth Act, in which Aumerle is charged by Bagot with Gloucester's death,—an accusation substantiated by Fitzwater and another Lord,—serves two purposes. By making it appear that Richard had instigated the murder, an additional reason is given for depriving him of his crown, while the importance thus attached to Aumerle's subsequent plot against Bolingbroke furnishes a fresh pretext for taking the life of a master served by such dangerous instruments. The question of Aumerle's guilt is left to be decided by the issue of the combat to which he has challenged his accusers; and at this point York enters to announce Richard's resignation, and salutes Bolingbroke as King. Against his acceptance of the throne a vigorous protest is made by the sturdy Bishop of Carlisle, who forcibly predicts the woes that shall arise from the usurpation,—but with no other result than his arrest for capital treason. Bolingbroke now gives orders for Richard to be brought before him in order that

“in common view

He may surrender so we shall proceed

Without suspicion ”

Richard enters, and after a good deal of self-compassion and characteristic trifling, accepts his fate, Bolingbroke then giving orders for his own coronation on the following Wednesday. Richard's progress to the Tower opens the fifth Act, the Queen waiting on the road to meet him. Their interview is interrupted by the entrance of Northumberland, who informs Richard that Bolingbroke has changed the place of his confinement to Pomfret

Castle, while his Queen is to be sent back to France. Richard, in a speech of much dignity, foretells Northumberland's revolt from Bolingbroke,—a prediction speedily to be verified,—and after a tender farewell, the King and Queen are separated. Two Scenes are next taken up with the discovery of a plot against Bolingbroke, in which Aumerle is concerned, the Duke of York, his father, urging condign and speedy punishment, the Duchess pleading with vociferous energy for her son's pardon. For the father's loyalty the son is forgiven, and Aumerle's further life justifies the clemency shown him, he perishing bravely in the van at Agincourt. Whether the discovery of this plot only sharpens Bolingbroke's apprehension of the danger in his path so long as Richard is allowed to live, the danger of leaving a rallying point for discontented spirits, or whether it had all along been determined to get rid of him, we have in the next Scene Sir Pierce of Exton openly declaring Bolingbroke's desire for Richard's death, in almost the words with which Henry the Second prompted the murder of Becket, and John tempted Hubert to make away with Arthur. But we are to see Richard once again, to see him in his dungeon at Pomfret Castle. And here, though with the dark shadow of death closely hovering round, we find him as much in love as ever with trivialities and phantoms. Torturing his ingenuity to hammer out appropriate similes, gratifying his imagination with fanciful analogies, solacing himself by putting together intricate word-puzzles, he seems to regard life as nothing more serious than a fantastic dream. Stronuous sorrow, poignant regret, disappointed hatred, are emotions of which his flabby soul is incapable. For the faithful groom who seeks him out in his captivity, he is ready with a playful jest; with

him he can talk about a favourite horse, petulantly complaining of its disloyalty in having submitted to Bolingbroke as a rider, and finding in the incident material for the luxury of self-reproach. But his end is at hand. Exton, bent on purchasing Bolingbroke's good-will, enters with his murderous agents. Their assault upon his person calls up Richard's spirit, two of his assailants he kills before Exton's sword can lay him low, and his death at all events is not ignoble. Exton, though struck with remorse at his own deed, causes the coffined body to be borne into Bolingbroke's presence, but for all reward is met by the sternly contemptuous greeting,

“though I did wish him dead,
I hate the murderer, love him murdered
The guilt of conscience take thou for thy labour,
But neither my good word, nor princely favour
With Can go wander through the shades of night,
And never show thy head by day or light”

Richard, then, is shown to us as a king without any of the kingly attributes, except that of a factitious dignity, as a man without any manly qualities, except those of an affectionate heart and a fair share of personal courage. Curbed and checked in his earlier days by forces too strong to struggle against, he has not been disciplined into firmness of determination, surrounded by difficulties and intrigue, he has learned nothing of political prudence. His foresight consists in blinding his eyes to what is coming, his wisdom is to procrastinate in the hope that something miraculously advantageous may fight upon his side. Amidst a throng of turbulent nobles he knows not how to bind to himself any serviceable ally, but leaning with weak affection upon any parasite who has a soothing tale for his ear, he contrives

to alienate one by one those supports which might have given stability to his power. All the vices that Malcolm in his conversation with Macduff ascribes to himself might have been "portable, with other graces weigh'd", his insincerity, born with him, his arbitrariness, to some extent the result of circumstances, need not have cost him his crown if counterbalanced by strength of purpose, keenness of vision, and promptitude of hand. Greater tyrants have held undisturbed sway, far worse monsters have died in their beds. But such folly, such vacillation, such blindness as his are incompatible with the retention of power. Taught by bitter experience that his favoritism has estranged those who were naturally his strength, with the memory of the smouldering elements of disaffection that had already burst forth in the earlier days of his reign, fresh from an act of tyranny in the banishment of Norfolk and Bolingbroke, he has the folly to leave England in order to quell a rising in Ireland, and the more incredible folly to provoke to open wrath the whole nobility of the kingdom by his confiscation of Bolingbroke's estates. If near relationship was no hindrance to an act of such violence, what check could there be in the case of those who boasted no such tie? If the powerful house of Lancaster was not safe from depredation, who that was worth the plundering could hope to escape? Still, even this piece of madness was scarcely more damning to his cause than the vacillation which hindered his return from Ireland. Swift measures might have repressed the rebellion, for a time at all event, a stern assertion of that kingly might he was so ready to brag about would have struck awe into all who hesitated. Days, however, are of no account with Richard: action is a thing as painful to him as

stately words are pleasant Providence will extricate him from the slough into which he has fallen, and human prudence is but a poor thing Great calamities may paralyse the firmest minds, but Richard's faculties are not paralysed, for they have not stubbornness and consistency to suffer such shock His courage merely dissolves, liquefies, evaporates in wordy laments and graceful trivialities, his mind postures and attitudinizes on its road to extinction In strange contrast to this jelly-fish organization is the "firm set earth" of Bolingbroke's temperament Earthy in his aspirations, with nothing very exalted, nothing very lovable, about him; he still knows what he wants, knows how his desires are to be attained, and goes straightforward to his point He can wait, he can flatter, can use dissimulation, but his waiting is not dilatoriness, in his flattery he does not descend to unworthy familiarity, under his dissimulation he masks his designs, yet cloaks no treachery He has come to seek his own, and if, in the process, events indicate that he may indulge in a more extended ambition, he is ready to be guided by events The deposition of Richard is as much forced upon him as sought by him, and every step he takes is taken with deliberate, well-planned, advance Towards the confederate lords he is gracious without enthusiasm, a courageous opponent, like the Bishop of Carlisle, he punishes with rigour and yet with politic generosity, for a weak and fallen foe, like Richard, he has a feeling of pity, contemptuous as that pity may be Self-contained and self-assured, he has no need to be vindictive or petty Of his country's wrongs and sufferings he has as clear a perception as of his own wrongs and sufferings, and if his first dictates are those of selfishness, it is an enlightened selfishness

which sees that self alone cannot be safely gratified To be really powerful himself, he knows that he must make his country powerful and prosperous, so far as good government can effect that end To ensure permanence to his rule, it is essential that tranquillity and justice should prevail throughout the land His government of England, however, is outside the scope of the present play, and Shakespeare's delineation of his character is necessarily incomplete Fully to comprehend that character, and with it the course of events that Richard's reign initiates, *Richard the Second* must be read in connection with *Henry the Fourth* and *Henry the Fifth* The first play, depicting the remedy of force, the attempt by usurpation to set right the time that is out of joint, foreshadows the intestine troubles which *Henry the Fourth* shows us in full operation while in *Henry the Fifth* the King is still haunted by the dread of heavenly retribution upon the crime of his father by which he himself still profits, and by his invasion of France endeavours to engage the attention of his countrymen and avert their eyes from a too close scrutiny into the tenure by which he holds the crown In my Introduction to *Henry the Fifth* I have endeavoured to set out more fully the sequence of events in the three plays, and to this I may perhaps be allowed to refer my readers

THE TRAGEDY OF
KING RICHARD II

DRAMATIS PERSONÆ

KING RICHARD the Second

JOHN OF GAUNT, Duke of Lancaster, }
EDMUND OF LANGLAND, Duke of York } uncles to the King

HENRY, surnamed BOLINGBROKE, Duke of Hereford, son to

John of Gaunt, afterwards KING HENRY IV

DUKE OF ARMFIELD, son to the Duke of York

THOMAS MOWBRAY, Duke of Norfolk

DUKE OF SURREY

EARL OF SALISBURY

LORD BUCKINGHAM

BISHOP, }
BAGOT, } servants to King Richard
GREEN, }

EARL OF NORTHUMBERLAND

HENRY PERCY, surnamed Hotspur, his son

LORD ROSS

LORD WILLOUGHBY

LORD FITZWATER

Bishop of Carlisle

Abbot of Westminster

Lord Marshal

SIR STEPHEN SCROOP

SIR PIERCE of Exton

Captain of a band of Welshmen

QUEEN to King Richard

DUCHESS OF YORK

DUCHESS OF GLOUCESTER

Lady attending on the Queen

Lords, Herald, Officers, Soldiers, two Gardeners, Keeper,
 Messenger, Groom, and other Attendants

SCENE *England and Wales*

THE TRAGEDY OF KING RICHARD II.

ACT I

SCENE I. *London* KING RICHARD'S palace

Enter KING RICHARD, JOHN OF GAUNT, *with other Nobles*
and Attendants

K Rich Old John of Gaunt, time-honour'd Lancaster, *v*
Hast thou, according to thy oath and band,
Brought hither Henry Hereford thy bold son,
Here to make good the boisterous late appeal,
Which then our leisure would not let us hear,
Against the Duke of Norfolk, Thomas Mowbray ?

Gaunt I have, my liege

K Rich Tell me, moreover, hast thou sounded him,
If he appeal the duke on ancient malice,
Or worthily, as a good subject should,
On some known ground of treachery in him ?

Gaunt As near as I could gift him on that
On some apparent danger seen in him
Aim'd at your highness, no inveterate malice ;

K. Rich Then call them to our presence, face to face,
And frowning brow to brow, ourselves will hear
The accuser and the accused freely speak

High stomach'd are they both, and full of ire,
In rage deaf as the sea, hasty as fire.

Enter BOLINGBROKE and MOWBRAY

Boling Many years of happy days befall
gracious sovereign, my most loving liege ! 20

Mow Each day still better other's happiness,
Until the heavens, envying earth's good hap,
Add an immortal title to your crown !

K Rich We thank you both yet one but flatters us
As well appeareth by the cause you come,
Namely, to appeal each other of high treason
Cousin of Hereford, what dost thou object *what*
Against the Duke of Norfolk, Thomas Mowbray ?

Boling First, heaven be the record to my speech
In the devotion of a subject's love,

Tendering the precious safety of my prince,
And free from other misbegotten hate,
Come I appellant to this princely presence
Now, Thomas Mowbray, do I turn to thee,
And mark my greeting well ; for what I speak
My body shall make good upon this earth,
Or my divine soul answer it in heaven.

Thou art a traitor and a miscreant,
Too good to be so, and too bad to live, 40
Since the more fair and crystal is the sky,
The uglier seem the clouds that in it fly

Once more, the more to aggravate the note,
With a foul traitor's name stuff I thy throat,
And wish, so please my sovereign, ere I move,
What my tongue speaks my right drawn sword may prove.

Mow Let not my cold words here accuse my zeal
Tis not the trial of a woman's war,
The bitter clamour of two eager tongues, *Sharp*
Can arbitrate this cause betwixt us twain, 50
The blood is hot that must be cool'd for this.

Yet can I not of such tame patience boast
 As to be hush'd and nought at all to say
 First, the fair reverence of your highness curbs me
 From giving reins and spurs to my free speech,
 Which else would post until it had return'd
 These terms of treason doubled down his throat
 Setting aside his high blood's royalty,
 And let him be no kinsman to my hege,
 I do defy him, and I spit at him,
 Call him a slanderous coward and a villain
 Which to maintain I would allow him odds,
 And meet him, were I tied to run afoot
 Even to the frozen ridges of the Alps,
 Or any other ground inhabitable,
 Where ever Englishman durst set his foot
 Mean time let this defend my loyalty,
 By all my hopes, most falsely doth he lie

Boling Pale trembling coward, there I throw my gage,
 Disclaiming here the kindred of the king,
 And lay aside my high blood's royalty,
 Which fear, not reverence, makes thee to except
 If guilty dread have left thee so much strength
 As to take up mine honour's pawn, then stoop
 By that and all the rites of knighthood else,
 Will I make good against thee, arm to arm
 What I have spoke, or thou canst worse devise
Mow I take it up, and by that sword I swear,
 Which gently laid my knighthood on my shoulder,
 I'll answer thee in any fair degree,
 Or chivalrous design of knightly trial
 And when I mount, alive may I not light,
 If I be traitor or unjustly fight

K. Rich What doth our cousin lay to Mowbray's charge?
 It must be great that can inherit us
 So much as of a thought of all in him

Boling Look, what I speak, my life shall prove it true,

That Mowbray hath received eight thousand nobles^r
 In name of lendings for your highness' soldiers,
 The which he hath detain'd for leyd employments,
 Like a false traitor and injurious villain
 Besides I say and will in battle prove,
 Or here or elsewhere to the furthest verge^r
 That ever was survey'd by English eye,
 That all the treasons for these eighteen years^r
Complotted and contrived in this land *for 18 y.*
 Petch from false Mowbray, then first herd and *by him*
 Further I say and further will maintain *for 18 y.*
 Upon his bad life to make all this good,
 That he did plot the Duke of Gloucester's death
 Suggest his soon-believing adversaries *from 18 y.*
 And consequently, like a traitor coward,
Shuved out his innocent soul through streams of blood
 Which blood, like sacrificing Abel's, cries,
 Even from the tongueless caverns of the earth,
 To me for justice and rough chastisement,
 And, by the glorious worth of my descent,
 This arm shall do it, or this life be spent

K Rich How high a pitch his resolution scends
 Thomas of Norfolk, what say'st thou to this?

Mor O, let my sovereign turn away his face
 And bid his ears a little while be deaf,
 Till I have told this slander of his blood, *which is life*
 How God and good men hate so foul a liar *to the*

K Rich Mowbray, impartial are our eyes and ears
 Were he my brother nay, my kingdom's heir,
 As he is but my father's brother's son,
 Now, by my sceptre's awe, I make a vow,
 Such neighbour gearness to our sacred blood
 Should nothing privilege him, nor partialize
 The unsteeping firmness of my upright soul
 He is our subject Mowbray; so art thou.
 Free speech and freedom I to thee allow

Now Then, Bolingbroke, as low as to thy heart,
 Through the false passage of thy throat, thou hast
 Three parts of that receipt I had for Calais ~~to save~~
Disbursed I duly to his highness' soldiers,
 The other part reserved I by consent,
 For that my sovereign liege was in my debt
Upon remainder of a dear account, *heavy*
 Since last I went to France to fetch his queen
 Now swallow down that he For Gloucester's death,
 I slew him not, but to my own disgrace
Neglected my sworn duty in that case
 For you, my noble Lord of Lancaster,
 The honourable father to my foe,
 Once did I lay an ambush for your life,
A trespass that doth vex my grieved soul
 But ere I last received the sacrament
 I did confess it, and exactly begg'd
 Your grace's pardon, and I hope I had
 This is my fault as for the rest appeal'd,
 It issues from the rancour of a villain,
 A recreant and most degenerate traitor
 Which in myself I boldly will defend,
 And interchangeably hurl down my gage
 Upon this overweening traitor's foot,
 To prove myself a loyal gentleman
 Even in the best blood chamber'd in his bosom
 In haste whereof, most heartily I pray ~~for the ha~~
 You highness to assign our trial day *guided*
 K'Rich Wrath-kindled gentlemen, be ruled by
Let's purge this choler without letting blood
 This we prescribe, though no physician,
 Deep malice makes too deep incision, *cut the vein*
 Forget, forgive conclude and be agreed, *Come*
 Our doctors say this is no month to bleed
 Good uncle, let this end where it begun,
 We'll calm the Duke of Norfolk, you your son.

130

 Sub.
 140

Gaunt To be a make-peace shall become my age. 160
Throw down, my son, the Duke of Norfolk's gage

Rich And, Norfolk, throw down his
Gaunt When, Harry, when?
Obedience bids I should not bid again.

Rich Norfolk, throw down, we bid, there is no boot.
Mor Myself I throw, dread sovereign, at thy foot
My life thou shalt command, but not my shame honour
The one my duty owes, but my fair name,
Despite of death that lives upon my grave,
To dark dishonour's use thou shalt not have
I am disgraced, unpeach'd and hastled here, scorn'd 170
Pierced to the soul with slander's venom'd spear,
The which no balm can cure but his heart-blood
Which breathed this poison

Rich Rage must be withstood
Give me his gage lions make leopards tame.
Mor Yea, but not change his spots take but my shame.
And I resign my gage My dear dear lord,
The purest treasure mortal times afford human life.
His spotless reputation that away,
Men are but gilded loam or painted clay
A jewel in a ten-times-barr'd-up chest Secured in the strong
Is a bold spirit in a loyal breast.
Mine honour is my life, both grow in one,
Take honour from me, and my life is done
Then dear my liege, mine honour let me try,
In that I live and for that will I die

Rich Cousin, throw up your gage, do you begin
Boling O, God defend my soul from such deep sin!
Shall I seem crest-fall'n in my father's sight?
Or with pale beggar-fear imperch my height
Before this out-dared dastard? Ere my tongue
Shall wound my honour with such feeble wrong,
Or sound so base a parle, my teeth shall tear
The slouchy motise of recanting fear, / 18

And spit it bleeding in his high disgrace,
Where shame doth harbour, even in Mowbray's face

[*Exit Gaunt*

K. Rich. We were not born to sue, but to command,
 Which since we cannot do to make you friends,
 Be ready, as your lives shall answer it,
 At Coventry, upon Saint Lambert's day,
 There shall your swords and lances arbitrate 200
The swelling difference of your settled hate
 Since we can not atone you, we shall see
 Justice design the victor's chivalry
 Lord marshal, command our officers at arms,
 Be ready to direct these home alarms, [*Exeunt*

SCENE II *The Duke of Lancaster's palace*

Enter JOHN OF GAUNT with the DUCHESS OF GLOUCESTER.

Gaunt Alas, the part I had in Woodstock's blood
 Doth more solicit me than your exclaims,
 To stir against the butchers of his life!
 But since correction lieth in those hands
 Which made the fault that we cannot correct,
 Put we our quarrel to the will of heaven
 Who, when they see the hours ripe on earth,
 Will rain hot vengeance on offenders' heads

Duch. Finds brotherhood in thee no sharper spur?
 Hath love in thy old blood no living fire?

10

Edward's seven sons, whereof thyself art one,
 Were as seven vials of his sacred blood,
 Or seven fair branches springing from one root
 Some of those seven are dried by nature's course,
 Some of those branches by the Destinies cut,
 But Thomas, my dear lord, my life, my Gloucester,
 One vial full of Edward's sacred blood,
 One flourishing branch of his most royal root,

Is crack'd and all the precious liquor spilt,
 Is brack'd down, and his summer leaves all faded, ' 20
 By envy's hand and murderers bloody axe
 Ah, Gaunt his blood was thine ! that bed, that womb,
 That metal, that self mould, that fashion'd thee
 Made him a man, and though thou livest and breathest,
 Yet art thou slain in him thou dost consent
 In some large measure to thy father's death,
 In that thou seest thy wretched brother die,
 Who was the model of thy father's life
 Call it not patience, Gaunt, it is despair
 In suffering thus thy brother to be slaughter'd. 30
 Thou show'st the naked pathway to thy life.
 Teaching stern murder how to butcher thee
 That which in mean men we intitle patience
 Is pale cold cowardice in noble breasts
 What shall I say ? to safeguard thine own life,
 The best way is to revenge my Gloucester's death :
 Gaunt God's is the quarrel, for God's substitute,
 His deputy anointed in His sight,
 Hath caused his death the which if wrongfully,
 Let heaven revenge, for I may never lift 40
 An angry arm against His minister
 Rich Where then, alas may I complain myself ?
 Gaunt To God, the widow's champion and defence
 Rich Why, then, I will Farewell, old Gaunt
 Thou goest to Coventry, there to behold
 Our cousin Hereford and fell Mowbray fight.
 O, sit my husband's wrongs on Hereford's spear,
 That it may enter butcher Mowbray's breast !
 Or, if misfortune miss the first career, 50
 Let Mowbray's sinews heavy in his bosom,
 That they may break his forming courser's back,
 And throw the rider headlong in the lists,
 A cut-throat mercant to my cousin Hereford !
 Farewell, old Gaunt : thy sometime's brother's wife

With her companion grief must end her life

Gaunt Sister, farewell, I must to Coventry.

As much good stay with thee as go with me!

Duch Yet one word more grief boundeth where it falls,
Not with the empty hollowness, but weight.

I take my leave before I have begun, 60

For sorrow ends not when it seemeth done

Commend me to thy brother, Edmund York

Lo, this is all — nay, yet depart not so,

Though this be all, do not so quickly go,

I shall remember more Bid him—ah, what?—

With all good speed at Plashy visit me

Alack, and what shall good old York there see

But empty lodgings and unfurnish'd walls,

Unpeopled offices, untrodden stoves?

And what hear there for welcome but my groans? 70

Therefore commend me, let him not come there

To seek out sorrow that dwells every where

Desolate, desolate, will I hence and die

The last leave of thee takes my weeping eye [Exeunt

SCENE III *The lists at Coventry*

Enter the Lord Marshal and the DUKE OF AUMERLE

Mar My Lord Aumerle, is Harry Hereford arm'd?

Aum Yea, at all points, and longs to enter in

Mar The Duke of Norfolk, sprightly and bold,

Stays but the summons of the appellant's trumpet

Aum Why, then, the champions are prepared, and stay
For nothing but his majesty's approach

*The trumpets sound, and the KING enters with his nobles,
GAUNT, BUSHY, BAGOT, GREEN, and others When they
are set, enter MOWBRAY in arms, defendant, with a Herald*

K Rich Marshal, demand of yonder champion

The cause of his arrival here in arms
 Ask him his name and orderly proceed
 To swear him in the justice of his cause

10

Mar In God's name and the king's, say who thou art
 And why thou comest thus knightly clad in arms,
 Against what man thou comest, and what thy quarrel
 Speak truly, on thy knighthood and thy oath,
 As so defend thee heaven and thy valour!

Mow My name is Thomas Mowbray, Duke of Norfolk,
 Who hither come engaged by my oath—
 Which God defend a knight should violate!—
 Both to defend my loyalty and truth
 To God, my king and my succeeding issue,
 Against the Duke of Hereford that appeals me,
 And, by the grace of God and this mine arm,
 To prove him, in defending of myself,
 A traitor to my God, my king, and me
 And as I truly fight, defend me heaven!

20

*The trumpets sound Enter BOLINGBROKE, appelland, in
 armour, with a Herald*

R Rich Marshal, ask yonder knight in arms,
 Both who he is and why he cometh hither
 Thus plated in habiliments of war,
 And formally, according to our law,
 Depose him in the justice of his cause

30

Mar What is thy name? and wherefore comest thou
 hither,
 Before King Richard in his royal lists?
 Against whom comest thou? and what's thy quarrel?
 Speak like a true knight, so defend thee heaven!

Boling Harry of Hereford, Lancaster and Derby
 Am I, who ready here do stand in arms,
 To prove, by God's grace and my body's valour,
 In lists, on Thomas Mowbray, Duke of Norfolk,
 That he is a traitor, foul and dangerous,

To God of heaven, King Richard and to me , 40
And as I truly fight, defend me heaven !

Mar On pain of death, no person be so bold
On daring-hardy as to touch the lists,
Except the marshal and such officers
Appointed to direct these fair designs

Boling Lord marshal, let me kiss my sovereign's hand,
And bow my knee before his majesty
For Mowbray and myself are like two men
That vow a long and weary pilgrimage ,
Then let us take a ceremonious leave 50
And loving farewell of our several friends.

Mar The appellant in all duty greets your highness, *dutious*
And craves to kiss your hand and take his leave

K Rich We will descend and fold him in our arms
Cousin of Hereford, as thy cause is right,
So be thy fortune in this royal fight !
Farewell, my blood , which if to-day thou shed,
Lament we may, but not revenge thee dead

Boling O, let no noble eye profane a tear
For me, if I be goied with Mowbray's spear 60
As confident as is the falcon's flight
Against a bird, do I with Mowbray fight.

My loving lord, I take my leave of you ,
Of you, my noble cousin, Lord Aumerle ;
Not sick, although I have to do with death,
But lusty, young, and cheerly drawing breath
Lo, as at English feasts, so I regreet *great*
The daintiest last, to make the end most sweet .

O thou, the earthly author of my blood,
Whose youthful spirit, in me regenerate, 70

Doth with a twofold vigour lift me up
To reach at victory above my head,
Add proof unto mine armour with thy prayers ,
And with thy blessings steel my lance's point,
That it may enter Mowbray's waxen coat,

And forlorn new the name of John a Gunt
 Even in the last haviour of his son, *grave demeanour* is

Gunt God in thy good cause make thee prosperous !

Be swift like lightning in the execution ,

And let thy blows, doubly redoubled,

Fall like amazing thunder on the casque

80

Of thy adverse pernicious enemy

Rouse up thy youthful blood, be valiant and live

Boing Mine innocency and Saint George to thrive !

Mor However God or fortune cast my lot,

There lives or dies, true to King Richard's throne,

A loyal, just and upright gentleman

Never did captive with a freer heart

Cast off his chains of bondage and embrace

His golden uncontroll'd enfranchisement,

90

More than my dancing soul doth celebrate

This feast of battle with mine adversary

Most mighty liege, and my communion peers,

Take from my mouth the wish of happy years

As gentle and as jocund as to jest,

Go I to fight truth hath a quiet breast.

K Rich Farewell, my lord securely I espy,

Virtue and valour couched in thine eye.

Order the trial, marshal, and begin

Mar Harry of Hereford, Lancaster and Derby,

100

Receive thy lance ; and God defend the right !

Boing Strong as a tower in hope, I cry amen

Mar Go bear this lance to Thomas, Duke of Norfolk

First Her Harry of Hereford, Lancaster and Derby,

Stands here for God, his sovereign and himself,

On pain to be found false and recreant,

To prove the Duke of Norfolk, Thomas Mowbray,

A traitor to his God, his King and him ,

And direct him to set forward to the fight

Sec Her Here standeth Thomas Mowbray, Duke of Norfolk.

110

On pain to be found false and recreant,
 Both to defend himself and to approve
 Henry of Hereford, Lancaster, and Derby,
 To God his sovereign and to him disloyal.
 Courageously and with a free desire
 Attending but the signal to begin.

Mar Sound, trumpets, and set forward, combatants.

[A change sounded. Staff; time.]
 Stay, the king hath thrown his vander down.

K. Rich. Let them lay by their helmets and their spears,
 And both return back to their chairs again. 120

Withdraw with us and let the trumpets sound
 While we return these dukes what we decree.

[A long flourish]

Draw near.

And list what with our council we have done.

For that our kingdom's earth should not be soil'd
 With that dear blood which it hath fostered;

And for our eyes do hate the dire aspect

Of civil wounds plough'd up with neighbours' sword,

And for we think the eagle-winged pride *high soaring.*

Of sky-aspiring and ambitious thoughts, 130

With rival-hating envy set on you

To wake our peace, which in our country's cradle

Draws the sweet infant breath of gentle sleep;

Which so roused up with boisterous untuned drums,

With harsh-resounding trumpets' dreadful bray, *Sound of trumpets*

And grating shock of wrathful iron arms.

Might from our quiet confines fright fair peace

And make us wade even in our kindred's blood,

Therefore, we banish you our territories:

You, cousin Hereford, upon pain of life,

140

Till twice five summers have enrich'd our fields

Shall not regret our fair dominions,

But tread the stranger paths of banishment

Boling. Your will be done this must my comfort be,

That sun that warms you here shall shine on me,
And those his golden beams to you here lent
Shall point on me and gild my banishment

K Rich Norfolk, for thee remains a heavier doom,
Which I with some unwillingness pronounce
The sly slow hours shall not determinate
The dateless limit of thy dear exile,
The hopeless word of 'never to return'
Breathe I against thee, upon pain of life

150

Mor A heavy sentence, my most sovereign liege,
And all unlook'd for from your highness' mouth
A dearer merit, not so deep a main

As to be cast forth in the common air,
Have I deserved at your highness' hands
The language I have learn'd these forty years,
My native English, now I must forgo
And now my tongue's use is to me no more

160

Than an unstringed viol or a harp,
Or like a cunning instrument cased up,

Or, being open, put into his hands
That knows no touch to tune the harmony
Within my mouth you have engao'd my tongue,
Doubly portcullis'd with my teeth and lips;
And dull unfeeling barren ignorance

Is made my gaoler to attend on me

I am too old to fawn upon a nurse,
Too far in years to be a pupil now

170

What is thy sentence then but speechless death,
Which robs my tongue from breathing native breath?

K Rich It boots thee not to be compassionate
After our sentence plaining comes too late

Mor Then thus I turn me from my country's light,
To dwell in solemn shades of endless night

K Rich Return again, and take an oath with thee
Lay on our royal sword your banish'd hands,
Swear by the dut, that you owe to God—

180

Our part therem we banish with yourselves—
 To keep the oath that we administer
 You never shall, so help you truth and God !
 Embrace each other's love in banishment,
 Nor never look upon each other's face ;
 Nor never write, regret, nor reconcile
 This louring tempest of your home-bred hate ,
 Nor never by advised purpose meet
 To plot, contrive, or conplot any ill
 'Gainst us, our state, our subjects, or our land *tragedy* 190
Boling I swear

Mow And I, to keep all this

Boling Norfolk, so far as to mine enemy —
 By this time, had the king permitted us,
 One of our souls had wander'd in the air,
 Banish'd, this frail sepulchre of our flesh,
 As now our flesh is banish'd from this land.
 Confess thy treasons ere thou fly the realm
 Since thou hast far to go, bear not along
 The clogging burthen of a guilty soul 200

Mow No, Bolingbroke if ever I were traitor,
 My name be blotted from the book of life,
 And I from heaven banish'd as from hence !
 But what thou art, God, thou, and I do know,
 And all too soon, I fear, the king shall rue. *regret*
 Farewell, my hege. Now no way can I stray,
 Save back to England, all the world's my way [Exit

K Rich Uncle, even in the glasses of thine eyes
I see thy griev'd heart thy sad aspect
 Hath from the number of his banish'd years 210
 Pluck'd four away [To *Boling*] Six frozen winters spent,
 Return with welcome home from banishment

Boling How long a time lies in one little word !
 Four lagging winters and four wanton springs *luxuriant*
 End in a word such is the breath of kings
Gaunt I thank my hege, that in regard of me

It shortens four years of my son's exile
 But little vantage shall I reap thereby,
 For ere the six years that he hath to spend
 Can change their moons and bring their times about,
 My oil-dried lamp and time-bewasted light
 Shall be extinct with age and endless night,
 My inch of taper will be burnt and done,
 And blindfold death not let me see my son!

K. Rich. Why, uncle, thou hast many years to live
Gaunt. But not a minute, king, that thou canst give
 Shorten my days thou canst with sullen sorrow,
 And pluck nights from me, but not lend a morrow,
Thou canst help time to furrow me with age,
 But stop no wrinkle in his pilgrimage,
 Thy word is current with him for my death;
 But dead, thy kingdom cannot buy my breath.

K. Rich. Thy son is bruis'd upon good advice,
 Whereto thy tongue a party-verdict gave,
 Why at our justice seem'st thou then to lour? *L*

Gaunt. Things sweet to taste prove in digestion sour.
 You urg'd me as a judge, but I had rather
 You would have bid me argue like a father.
 O, had it been a stranger, not my child,
 To smooth his fault I should have been more mild.
 A partial slander sought I to avoid,
 And in the sentence my own life destroy'd.
 Alas, I look'd when some of you should say,
 I was too strict to make mine own away,
 But you gave leave to my unwilling tongue
 Against my will to do myself this wrong.

A. Rich. Cousin, farewell: and, uncle, bid him so.
 Six years we banish him and he shall go.

[Flourish. Enter King Richard and Train.]
King. Cousin, farewell: what presence must not know,
 From where you do remain let paper show.
Hub. My lord, no leave take I; for I will ride,

As far as land will let me, by your side

Gaunt O, to what purpose dost thou hoard thy words,
That thou return'st no greeting to thy friends?

Boling I have too few to take my leave of you,
When the tongue's office should be prodigal
To breathe the abundant dolour of the heart

Gaunt Thy grief is but thy absence for a time

Boling Joy absent, grief is present for that time

Gaunt What is six winters? they are quickly gone 260

Boling To men in joy, but grief makes one hour ten

Gaunt Call it a travel that thou tak'st for pleasure

Boling My heart will sigh when I miscall it so,
Which finds it an enforced pilgrimage

Gaunt The sullen passage of thy weary steps

Esteem as foil wherein thou art to set

The precious jewel of thy home returning

Boling Nay, rather, every tedious stride I make

Will but remember me what a deal of world ~~remains~~ ^{remains} ~~remains~~ ^{remains}
I wander from the jewels that I love ~~about me~~ ^{about me} 270
Must I not serve a long apprenticeship

To foreign passages, and in the end,

Having my freedom, boast of nothing else

But that I was a journeyman to grief?

Gaunt All places that the eye of heaven visits

Are to a wise man ports and happy havens

Teach thy necessity to reason thus,

There is no virtue like necessity

Think not the king did banish thee,

But thou the king: Woe doth the heavier sit, 280

Where it perceives it is but faintly borne

Go, say I sent thee forth to purchase honour

And not the king exiled thee, or suppose

Devouring pestilence hangs in our air

And thou art flying to a fresher clime

Look, what thy soul holds dear, imagine it

To lie that way thou go'st, not whence thou comest

Suppose the singing birds musicians,
 The grass whereon thou tread'st the presence strow'd,
 The flowers fan ladies, and thy steps no more 290
 Than a delightful measure or a dance,
 For gnawing sorrow hath less power to bite
 The man that mocks at it ^{truly with contempt} and sets it light.

Boling O, who can hold a fire in his hand
 By thinking on the frosty Caucasus?
 Or cloy the hungry edge of appetite
 By bare imagination of a feast?
 Or wallow naked in December snow
 By thinking on fantastic summer's heat?
 O, no! the apprehension of the good 300
 Gives but the greater feeling to the worse
Fell sorrow's tooth doth never rankle more
 Than when he bites, but lanceth not the sore.

Gaunt Come, come, my son, I'll bring thee on thy way
 Had I thy youth and cause, I would not stay

Boling Then, England's ground, farewell, sweet soil,
 adieu,

My mother, and my nurse, that bears me yet
 Where'er I wander, boast of this I can,
 Though banish'd, yet a trueborn Englishman [Exeunt

SCENE IV. The court

*Enter the KING, with BAGOT and GRIFFIN at one door, and
 the DUKE OF AUMERLE at another*

K. Rich. We did observe Cousin Aumerle,
 How far brought you high Hereford on his way?

Aum. I brought high Hereford, if you call him so,
 But to the next highway, and there I left him.

K. Rich. And say, what store of parting tears were shed?
Aum. Faith, none for me, except the north-east wind,
 Which then blew bitterly against our faces,

Awaked the sleeping rheum, and so by chance
 Did grace our hollow parting with a tear.

K. Rich What said our cousin when you parted with
 him? 10

Aun 'Farewell'

And, for my heart disdained that my tongue
 Should so profane the word, that taught me craft
 To counterfeit oppression of such grief
 That words seem'd buried in my sorrow's grave
Marry, would the word 'farewell' have lengthened hours
 And added years to his short banishment,
 He should have had a volume of farewells,
 But since it would not, he had none of me

K. Rich He is our cousin, cousin, but 'tis doubt, 20
 When time shall call him home from banishment,
 Whether our kinsman come to see his friends
 Ourself and Bushy, Bagot here and Green
 Observed his courtship to the common people,
 How he did seem to dive into their hearts
 With humble and familiar courtesy,
 What reverence he did throw away on slaves,
 Wooing poor craftsmen with the craft of smiles
And patient underbearing of his fortune,
 As 'twere to banish their affects with him 30

Off goes his bonnet to an oyster-wench,
A brace of draymen, bid God speed him well
And had the tribute of his supple knee,
 With 'Thanks, my countrymen, my loving friends,'
 As were our England in reversion his,
 And he our subjects' next degree in hope
Green Well, he is gone, and with him go these thoughts
 Now for the rebels which stand out in Ireland,
 Expedient manage must be made, my liege,
 Ere further leisure yield them further means 40
 For their advantage and your highness' loss

K. Rich We will ourself in person to this war

And, for our coffers, with too great a court
 And liberal largess, are grown somewhat light,
 We are enforced to farm our royal realm,
 The revenue whereof shall furnish us
 For our affairs in hand if that come short,
 Our substitutes at home shall have blank charters,
 Whereto when they shall know what men are rich,
 They shall subscribe them for large sums of gold 50
 And send them after to supply our wants,
 For we will make for Ireland presently

Enter Bushy

Bushy, what news?

Bushy Old John of Gaunt is grievous sick, my lord,
 Suddenly taken, and hath sent post haste
 To entreat your majesty to visit him

K. Rich. Where lies he?

Bushy At Elv House

K. Rich. Now put it, God, in the physician's mind 60
 To help him to his grave immediately
 The hung of his coffers shall make coats
 To deck our soldiers for these Irish wars
 Come, gentlemen, let's all go visit him
 Pray God ye may make haste, and come too late
 All Amen [Exeunt

ACT II

SCENE I *Elv House*

Enter JOHN OF GAUNT and, with the DUKE OF YORK, etc

Gaunt. Will the king come, that I may breathe my last
 In whole and counsel to his youngest youth?

York. Fear not yourself, nor strive not with your breath;
 For all in vain comes counsel to his ear.

Gaunt O, but they say the tongues of dying men
Enforce attention like deep harmony
 Where words are scarce, they are seldom spent in vain,
 For they breathe truth that breathe then words in pain
 He that no more must say is listen'd more

Than they whom youth and ease have taught to glose 10
 More are men's ends mark'd than then lives before

The setting sun, and music at the close,
 As the last taste of sweets, is sweetest last,
 Writ in remembrance more than things long past
 Though Richard my life's counsel would not hear,
 My death's sad tale may yet undeaf his ear

York No, it is stopped with other flattering sounds,
 As praises of his state, then, there are found

Lascivious metes, to whose venom sound
 The open ear of youth doth always listen, 20

Report of fashions in prond Italy,
 Whose manners still our tardy apish nation
 Lamps after in base imitation

Where doth the world thrust forth a vanity—

So it be new, there's no respect how vile—

That is not quickly buzz'd into his ears

Then all too late comes counsel to be heard,

Where will doth mutiny with wit's regard

Direct not him whose way himself will choose

'Tis breath thou lack'st, and that breath wilt thou lose 30

Gaunt Methinks I am a prophet new inspired

And thus expiring do foretell of him

His rash fierce blaze of riot cannot last,

For violent fires soon burn out themselves,

Small showers last long, but sudden storms are short,

He tires betimes that spurs too fast betimes,

With eager feeding food doth choke the feeder

Light vanity, insatiate cormorant, a sea-bird of

Consuming means, soon preys upon itself

'Tis this royal throne of kings, this scepter'd isle,

This earth of Majesty, this seat of Mars,
 This other Eden, demi-paradise,
 This fortress built by Nature for herself
 Against infection and the hand of war,
 This happy breed of men, this little world,
 This precious stone set in the silver sea,
 Which serves it in the office of a wall,
 Or as a moat defensive to a house,
 Against the envy of less happier lands,
 This blessed plot, this earth, this realm, this England, 50
 This nurse, this teeming womb of royal kings,
 Fear'd by their breed and famous by their birth,
 Renowned for their deeds as far from home,
 For Christian service and true chivalry,
 As is the sepulchre in stubborn Jewry
 Of the world's ransom, blessed Mary's son,
 This land of such dear souls, this dear dear land
 Dear for her reputation through the world,
 Is now leas'd out, I die pronouncing it,
 Like to a tenement or pelting farm 60
 England, bound in with the triumphant sea,
 Whose rocky shore beats back the envious siege
 Of watery Neptune, is now bound in with shame,
 With inky blots and rotten parchment bonds
 That England, that was wont to conquer others,
 Hath made a shameful conquest of itself
 Ah would the scandal vanish with my life,
 How happy then were my ensuing death!

*Enter KING RICHARD and QUEEN, AUMERLE, BUSHY, GREY,
 BAGOT, ROSS, and WILLOUGHBY*

York The king is come deal mildly with his youth,
 For young, hot colts being rag'd do rage the more 70
 Queen How fares our noble uncle, Lancaster?
 K. Rich. What comfort man? how is't with aged Gaunt?
 Gaunt O, how that name befits my composition!

Old Gaunt indeed, and gaunt in being old
 Within me grief hath kept a tedious fast ,
 And who abstains from meat that is not gaunt ?
 For sleeping England long time have I watch'd ;
 Watching breeds leanness, leanness is all gaunt
 The pleasure that some fathers feed upon,
 Is my strict fast , I mean, my children's looks ,
 And therein fasting, hast thou made me gaunt
 Gaunt am I for the grave, gaunt as a grave,
 Whose hollow womb inherits nought but bones

80

K Rich Can sick men play so nicely with the names ?

Gaunt No, misery makes sport to mock itself *amusement*
 Since thou dost seek to kill my name in me,
 I mock my name, great king, to flatter thee

K Rich Should dying men flatter with those that live ?

Gaunt No, no, men living flatter those that die

K Rich Thou, now a-dying, say'st thou flatterest me - 90

Gaunt O, no ! thou diest, though I the sicker be

K Rich I am in health, I breathe, and see thee ill

Gaunt Now He that made me knows I see thee ill ,

Ill in myself to see, and in thee seeing ill

Thy death-bed is no lesser than thy land

Wherein thou liest in reputation sick ,

And thou, too careless patient as thou art,

Commit'st thy anointed body to the cure

Of those physicians that first wounded thee

A thousand flatterers sit within thy crown,

100

Whose compass is no bigger than thy head ,

And yet, incaged in so small a verge,

The waste is no whit lesser than thy land

O, had thy grandsire with a prophet's eye

Seen how his son's son should destroy his sons,

From forth thy reach he would have laid thy shame,

Deposing thee before thou wert possess'd,

Which art possess'd now to depose thyself

Why, cousin, wert thou regent of the world,

It were a shame to let this land by lease,
 But for thy world enjoying but this land,
 Is it not more than shame to shame it so?
 Landlord of England art thou now, not king
 Thy state of law is bondslive to the law.
 And thou--

K. Rich. A lunatic lean-witted fool
 Presuming on an ague's privilege,
 Driest with thy frozen admonition
 Make pale our cheek chasing the royal blood
 With fury from his native residence
 Now, by my seat's right royal majesty,
 Wert thou not brother to great Edward's son,
 This tongue that runs so roundly in thy head *freely*
 Should run thy head from thy unreverent shoulders

120

Garrat. O, spare me not, my brother Edward's son,
 For that I was his father Edward's son
 That blood already, like the pelican,
 Hast thou typ'd out and drunkenly caroused
 My brother Gloucester, plain well-meaning soul,
 Whom fair befall in heaven 'mongst happy souls!
 May be a precedent and witness good
 That thou respect'st not spilling Edward's blood
 Join with the present sickness that I have,
 And thy unkindness be like crooked age,
 To crop at once a too-long wither'd flower
 Live in thy shame, but die not shame with thee!
 These words hereafter thy tormentors be!
 Convey me to my bed, then to my grave
 Love they to live that love and honour have

130

[Exit borne off by his Attendants]
K. Rich. And let them die that age and sullenness have
 For both hast thou, and both become the grave
 For I do beseech your majesty, unmute his words
 To wayward sullenness and age in him
 He loves you, on my life, and holds you dear

As Harry Duke of Hereford, were he here

K Rich. Right, you say true . as Hereford's love, so his ,
As theirs, so mine , and all be as it is ✓

Enter NORTHUMBRLAND

North My hege old Gaunt commends him to your majesty

K Rich What says he ?

North Nay, nothing , all is said :

His tongue is now a stamgless instrument ,
Words, life and all, old Lancaster hath spent (acc) ?

York Be York the next that must be bankrupt so
Though death be poor, it ends a mortal woe

K Rich. The ripest fruit first falls, and so doth he
His time is spent, our pilgrimage must be. *There*

So much for that. Now for our Irish wars
Kill We must supplant those rough ric-headed kerns,
Which live like venom where no venom else;

But only they have privilege to live
And for these great affairs do ask some charge,
Towards our assistance we do seize to us

160

The plate, com, revenues and moveables,
Whereof our uncle Gaunt did stand possess'd

York How long shall I be patient? ah, how long
Shall tender duty make me suffer wrong? *Compunctious duty*
Not Gloucester's death, nor Hereford's banishment,
Not Gaunt's rebukes, nor England's private wrongs,
Nor the prevention of poor Bolingbroke

About his marriage, nor my own disgrace,
Have ever made me squi my patient cheek, ✓

Or bend one wrinkle on my sovereign's face ,

170

I am the last of noble Edward's sons,
Of whom thy father, Prince of Wales, was first
In war was never lion rag'd more fierce,
In peace was never gentle lamb more mild,
Than was that young and princely gentleman
His face thou hast, for even so look'd he,

Accomplish'd with the number of thy hours ,
 But when he frown'd, it was against the Fren
 And not against his friends , his noble hand
 Did win what he did spend and spent not that 180
 Which his triumphant father's hand had won ,
 His hands were guilty of no kindred blood,
 But bloody with the enemies of his kin. *people*
 O Richard ! York is too far gone with grief, *for now*
 Or else he never would compare between *ic* *re*

K Rich Why, uncle, what's the matter ?

York

O my liege,

Pardon me, if you please , if not, I, pleased
 Not to be pardon'd am content withal
 Seek you to seize and gripe into your hands
 The royalties and rights of banish'd Hereford ? 190
 Is not Gaunt dead, and doth not Hereford live ?
 Was not Gaunt just, and is not Harry true ?
 Did not the one deserve to have an heir ?
 Is not his heir a well-deserving son ?
Take Hereford's rights away, and take from Time
His charters and his customary rights ,
 Let not to morrow then ensue to day , *let not to day*
 Be not thyself, for how art thou a king
 But by fair sequence and succession ?
 Now, afore God — God forbid I say true ! — 200
 If you do wrongfully seize Hereford's rights,
Call in the letters-patents that he hath
 Be his attorney general to sue
 His livery, and deny his offer'd homage,
 You pluck a thousand dangers on your head,
 You lose a thousand well disposed hearts
 And prick my tender patience to those thoughts
 Which honour and allegiance cannot think

K Rich Thus what you will, we seize into our hands
 His plate, his good, his money and his lands 210

York I'll not be by the while my liege, farewell

What will ensue hereof, there's none can tell,
 But by bad courses may be understood.
 That then events can never fall out good

[*Exit.*

H. Rich Go, Bushy, to the Earl of Wiltshire straight
 Bid him repay to us to Ely House *Come*

To see this business To-morrow next

We will for Ireland, and 'tis time, I trow

And we create, in absence of ourself,

Our uncle York lord governor of England,

220

For he is just and always loved us well

Come on, our queen to-morrow must we part,

Be merry, for our time of stay is short

[*Flourish* *Exeunt King, Queen, Aumerle, Bushy,
 Green, and Bagot*

North Well, lords, the Duke of Lancaster is dead

Ross And living too, for now his son is duke

Will Barely in title, not in revenue

North Richly in both, if justice had her right

Ross My heart is great, but it must break with silence,
 Ere't be disburden'd with a liberal tongue

North Nay, speak thy mind, and let him ne'er speak
 more

230

That speaks thy words again to do thee harm!

Will Tends that thou wouldst speak to the Duke of
 Hereford?

If it be so, out with it boldly, man,

Quick is mine ear to hear of good towards him

Ross No good at all that I can do for him,

Unless you call it good to pity him,

Bereft and gelded of his patrimony. *right of inheritance.*

North Now, afore God, 'tis shame such wrongs are borne
 In him, a royal prince, and many more

Of noble blood in this declining land

240

The king is not himself, but basely led

By flatterers; and what they will inform,

Merely in hate, 'gainst any of us all,

That will the king severely prosecute

'Gainst us, our lives, our children, and our lands

Ross The commons hath he pill'd with grievous taxes,

And lost their hearts; the nobles hath he fined

For ancient quarrels, and quite lost their hearts

Will And daily new exactions are devised,

As blanks, benevolences, and I wot not what *How* 250
But what, o God's name, doth become of this? *How this money?*

North Wars have not wasted it, for warr'd he hath
not,

But basely yielded upon compromise

That which his noble ancestors achieved with blows

More hath he spent in peace than they in wars

Ross The Earl of Wiltshire hath the realm in farm

Will The king's grown bankrupt like a broken man

North Reproach and dissolution hangeth over him

Ross He hath not money for these Irish wars,

His burtherous taxations notwithstanding, 260

But by the robbing of the banish'd duke

North His noble lineman most degenerate king!

But, lords, we hear this fearful tempest sing,

Yet seek no shelter to avoid the storm,

We see the wind sit sore upon our sails *bear heavily upon*

And yet we strike not, but securely perish

Ross We see the very wreck that we must suffer,

And unavoided is the danger now,

For suffering so the causes of our wreck

North Not so, even through the hollow eyes of death 270

I spy life peering, but I dare not say

How near the tidings of our comfort is

Will Nay, let us share thy thoughts, as thou dost ours

Ross Be confident to speak Northumberland

We three are but thyself, and, speaking so

Thy words are but as thoughts, therefore, be bold

North Then thus I have from Port le Blanc, a key

In Brittany, received intelligence

That Harry Duke of Hereford, Ramold Lord Cobham,

280

That late broke from the Duke of Exeter, ^{was} ~~was~~
 His brother, Archbishop late of Canterbury,
 Sir Thomas Lippingham, Sir John Ramston
 Sir John Norbery, Sir Robert Waterton and Francis Quoint,
 All these well furnish'd by the Duke of Bretagne
 With eight tall ships, three thousand men of war,
 Are making hither with all due expedience
 And shortly mean to touch our northern shore
 Perhaps they had ere this, but that they stay
 The first departing of the king for Ireland

290

If then we shall shake off our slavish yoke,
 Imp out our drooping country's broken wing,
 Redeem from hoking pawn the blench'd crown,
 Wipe off the dust that hides our sceptre's gilt
 And make high majesty look like itself,
 Away with me in post to Ravenspurgh,
 But if you faint, as fearing to do so,
 Stay and be secret, and myself will go

Alse To horse, to horse! urge doubts to them that fear.

Will Hold out my horse, and I will first be there. 300

[*Exeunt*]

SCENE II Windsor Castle

Enter QUEEN, BUSHY, and BAGOT

Busby Madam, your majesty is too much sad
 You promised, when you parted with the king,
 To lay aside life-harming heaviness
 And entertain a cheerful disposition

Queen To please the king I did, to please myself
 I cannot do it, yet I know no cause
 Why I should welcome such a guest as grief,
 Save bidding farewell to so sweet a guest
 As my sweet Richard yet again, methinks,

Some unborn sorrow, ripe in fortune's womb,
Is coming towards me, and my inward soul
With nothing trembles at some thing it grieves,
More than with parting from my lord the king

Bushy Each substance of a grief hath twenty st
Which shows like grief itself, but is not so, *cf. 3.1.10*
For sorrow's eye, glazed with blinding tears, *cf. 3.1.11*
Divides one thing entire to many objects;
Like perspectives, which rightly gazed upon
Show nothing but confusion, eyed awry *cf. 3.1.12*
Distinguish form so your sweet majesty
Looking awry upon your lord's departure,
Find shapes of grief, more than himself, to wail,
Which, look'd on as it is, is nought but shadows
Of what it is not Then, thrice-gracious queen,
Mote than your lord's departure weep not more's not
seen,

Or if it be, tis with false sorrow's eye,
Which for things true weeps things imaginary

Queen It may be so, but yet my inward soul
Persuades me it is otherwise how'er it be,
I cannot but be sad, so heavy sad

30

As—though, in thinking, on no thought I think,—
Makes me with heavy nothing faint and shrink

Bushy 'Tis nothing but conceit, my gracious lady.

Queen 'Tis nothing less conceit is still derived *cf. 3.1.15*
From some forefather grief, mine is not so,
For nothing hath begot my something grief,
Or something hath the nothing that I grieve
Tis in reversion that I do possess,

But what it is that is not yet known, what

I cannot name, tis nameless woe, I wot.

40

Enter Griefs

Griefs Good eve your majesty and well met, gentlemen
I hope the king is not yet shipp'd for Ireland

Queen Why hopest thou so? 'tis better hope he is
 For his designs crave haste, his haste good hope^e
 Then wherefore dost thou hope he is not shipp'd?

Green. That he, our hope, might have retired his power,
 And driven into despair an enemy's hope,
 Who strongly hath set footing in this land
 The banish'd Bolingbroke repeals himself
 And with uplifted arms is safe arrived
 At Ravenspugh

.. 50

Queen Now God in heaven forbid!

Green Ah, madam, 'tis too true and that is worse,
 The Lord Northumberland, his son young Henry Percy,
 The Lords of Ross, Beaumont, and Willoughby,
 With all their powerful friends, are fled to him

Bushy Why have you not proclaim'd Northumberland
 And all the rest revolted faction traitors?

Green We have whereupon the Earl of Worcester
 Hath broke his staff, resign'd his stewardship,
 And all the household servants fled with him
 To Bolingbroke

- 60

Queen So, Green, thou art the midwife to my woe,
 And Bolingbroke's my sorrow's dismal heir
 Now hath my soul brought forth her prodigy,
 And I, a gasping new-deliver'd mother,
 Have woe to woe, sorrow to sorrow join'd

Bushy Despair not, madam

Queen Who shall hinder me?

I will despair, and be at enmity
 With cozening hope he is a flatterer, *desires to*
 A parasite, a keeper back of death, *the*
 Who gently would dissolve the bands of life,
 Which false hope lingers in extremity

70

Enter YORK.

Green Here comes the Duke of York

Queen With signs of war about his aged neck

O, full of careful business are his looks !

Uncle, for God's sake, speak comfortable words

Forl. Should I do so, I should belie my thoughts

Comfort in heaven, and we are on the earth,

Where nothing lives but crosses, cares and grief *disob/so*

Your husband, he is gone to serve far off,

Whilst others come to make him lose at home *deprive*

Here am I left to underprop his land, *deprive*

Who, weak with age, cannot support myself

Now comes the sick hour that his surfeit made, *deprive*

Now shall he try his friends that flatter'd him

Enter a Servant

Serv. My lord, your son was gone before I came

Forl. He was ! Why, so ! go all which way it will

The nobles they are fled, the commons they are cold,

And will, I fear, revolt on Hereford's side *" q*

Servant, get thee to Plashy, to my sister Gloucester,

Bid her send me presently a thousand pound

Hold, take my ring

Serv. My lord, I had forgot to tell your lordship,

To-day, as I came by, I called there, *b*

But I shall give you to report the rest.

Forl. What is't, knave ? *deprive*

Serv. An hour before I came, the duchess died

Forl. God for his mercy ! what a tide of woes

Comes rushing on this woeful land at once !

I know not what to do ! I would to God,

No my untruth had not provoked him to it,

The King had eat off my head with my brother's.

What, are there no posts despatch'd for Ireland ?

How shall we do for money for these wars ? *deprive*

Come later, — cousin, I would say — pray, pardon me.

Go fellows, get thee home, provide some carts

And bring away the armour that is there

[Exit Servant]

Gentlemen, will you go muster men ?

If I know how or which way to order these affairs
 Thus thrust disorderly into my hands, 110
Never believe me Both are my kinsmen
 The one is my sovereign, whom both my oath
 And duty bids defend; the other again
 Is my kinsman, whom the king hath wrong'd,
 Whom conscience and my kindred bids to right
 Well, somewhat we must do Come, cousin, I'll
Dispose of you 115
 Gentlemen, go, muster up your men,
 And meet me presently at Berkeley
 I should to Plashy too, 120
 But time will not permit all is uneven,
 And everything is left at six and seven

[Exeunt Fork and Queen]

Bushy The wind sits fair for news to go to Ireland,
 But none returns. For us to levy power 125
 Proportionable to the enemy
 Is all impossible

Green Besides, our nearness to the king in love
 Is near the hate of those love not the king

Bagot And that's the wavering commons for their love
 Lies in their purses, and whoso empties them 130
 By so much fills their hearts with deadly hate

Bushy Wherein the king stands generally condemn'd

Bagot If judgement lie in them, then so do we,
 Because we ever have been near the king

Green Well, I will for refuge straight to Bristol castle
 The Earl of Wiltshire is already there

Bushy Thither will I with you, for little office
 The hateful commons will perform for us,
 Except like curs to tear us all to pieces 140
 Will you go along with us?

Bagot No, I will to Ireland to his majesty
 Farewell if heart's presages be not vain,
 We three here part that ne'er shall meet again

Bushy That's as York thrives to beat back Bolingbroke
Green Alas, poor duke ! the task he undertakes
 Is numbering sands and drinking oceans dry
 Where one on his side fights, thousands will fly
 Farewell at once, for once, for all, and ever

Bushy Well, we may meet again

Bagot

I fear me, never

[*Exeunt*]

SCENE III *Woods in Gloucestershire*

Enter BOLINGBROKE and NORTHUMBERLAND, with Forces

Boling How far is it, my Lord, to Berkeley now ?

North Believe me, noble lord,

I am a stranger here in Gloucestershire

[These high wild hills and rough uneven ways

Draws out our miles, and makes them wearisome

And yet your fair discourse hath been as sugar,

Making the hard way sweet and delectable

But I bethink me what a weary way

From Ravenspugh to Cotswold will be found

In Ross and Willoughby, wanting your company,

Which, I protest, hath very much beguiled

The tediousness and process of my travel

But theirs is sweetened with the hope to have

The present benefit which I possess,

And hope to joy is little less in joy

Than hope enjoy'd by thus the weary lords

Shall make their way seem short, as mine hath done

By sight of what I have, your noble company

Bo. m. Of much less value is my company

Than your good words But who comes here ?

Enter HENRY PERCY

North It is my son, young Harry Percy,

Sent from my brother Worcester, whence he comes

Harry, how fares your uncle ?

Percy I had thought, my lord, to have learn'd his health
of you

North Why, is he not with the queen ?

Percy No, my good Lord, he hath forsook the court,
Broken his staff of office and dispersed
The household of the king

North What was his reason ?

He was not so resolved when last we spake together

Percy Because your lordship was proclaimed traitor 30
But he, my lord, is gone to Ravenspurgh,
To offer service to the Duke of Hereford,
And sent me over by Berkeley, to discover
What power the Duke of York had levied there,
Then with directions to repair to Ravenspurgh

North Have you forgot the Duke of Hereford, boy ?

Percy No, my good lord, for that is not forgot
Which ne'er I did remember to my knowledge,
I never in my life did look on him

North Then learn to know him now, this is the duke 40

Percy My gracious lord, I tender you my service,
Such as it is, being tender, raw and young,
Which elder days shall ripen and confirm
To more approved service and desert

Boling I thank thee, gentle Percy, and be sure
I count myself in nothing else so happy
As in a soul remembering my good friends,
And, as my fortune ripens with thy love,
It shall be still thy true love's recompense
My heart this covenant makes, my hand thus seals it

North How far is it to Berkeley ? and what star
Keeps good old York there with his men of war ?

Percy There stands the castle, by yon tuft of trees,
Mann'd with three hundred men, as I have heard,
And in it are the Lords of York, Berkeley, and Seymour
None else of name and noble estimate

Enter Ross and Willoughby

North Here come the Lords of Ross and Willoughby,
Bloody with spurring, fiery-red with haste

Boling Welcome, my lords I not your love pursues
A banish'd traitor all my treasury
Is yet but unfelt thanks, which more enrich'd
Shall be your love and labour's recompense

Ross Your presence makes us rich, most noble lord

Hillo And far surmounts our labour to attain it

Boling Evermore thanks, the exchequer of the poor,
Which, till my infant fortune comes to years,
Stands for my bounty But who comes here?

Enter BERKELEY

North It is my Lord of Berkeley, as I guess

Berk My Lord of Hereford, my message is to you

Boling My lord, my answer is—to Lancaster,
And I am come to seek that name in England,
And I must find that title in your tongue,
Before I make reply to aught you say

Berk Mistake me not, my lord, 'tis not my meaning
To raze one title of your honour out
To you my lord, I come, what lord you will,
From the most gracious regent of this land,
The Duke of York, to know what pricks you on
To take advantage of the absent time,
And fright our native peace with self-born arms

Enter YORK attended.

Boling I shall not need transport my words by you,
He comes his grace in person

My noble uncle! [Enter

York Show me thy lovable heart, and not thy knee,
Where duty is degenerate and false

Boling My gracious uncle—

York Tut, tut!

Grace me no grace, nor uncle me no uncle
 I am no traitor's uncle, and that word 'grace'
 In an ungracious mouth is but profane.
 Why have those banish'd and forbidden legs
 Dared once to touch a dust of England's ground?
 But then more 'why?' why have they dared to march
 So many miles upon her peaceful bosom
 Frighting her pale-faced villages with war
 And ostentation of despised arms?
 Comest thou because the anointed king is hence?
 Why, foolish boy, the king is left behind,
 And in my loyal bosom lies his power
 Were I but now the lord of such hot youth,
 As when brave Gaunt, thy father, and myself
 Rescued the Black Prince, that young Mars of men,
 From forth the ranks of many thousand French,
 O, then how quickly should this arm of mine,
 Now prisoner to the palsy, chastise thee
 And minister correction to thy fault!

90

100

Boling My gracious uncle, let me know my fault
 On what condition stands it and whereon?

York Even in condition of the worst degree,
 In gross rebellion and detested treason.
 Thou art a banish'd man and here art come
 Before the expiration of thy time,

110

In braving arms against thy sovereign

Boling As I was banish'd, I was banish'd Hereford,
 But as I come, I come for Lancaster

And, noble uncle, I beseech your grace
 Look on my wrongs with an indifferent eye

You are my father, for methinks in you
 I see old Gaunt alive; O, then, my father,
 Will you permit that I shall stand condemn'd

A wandering vagabond, my rights and royalties
 Pluck'd from my arms perforce and given away

120

1st To upstart unthrifts? Wherefore was I born? /
 If that my cousin king be King of England,
 It must be granted I am Duke of Lancaster
 You have a son, Aumerle, my noble cousin,
 Had you first died, and he been thus trod down,
 He should have found his uncle Gaunt a father.
 To rouse his wrongs and chase them to the bay?
 I am denied to sue my livery here,
 And yet my letters-patents give me leave
 My father's goods are all distrain'd and sold,
 And these and all are all amiss employ'd
 What would you have me do? I am a subject,
 And I challenge law attorneys are denied me,
 And therefore personally I lay my claim
 To my inheritance of free descent

North The noble duke hath been too much abused

Hos It stands your grace upon to do him right

Hillo Base men by his endowments are made great.

York My lords of England, let me tell you this -

I have had feeling of my cousin's wrongs

And laboured all I could to do him right;

But in this kind to come, in braving arms,

Be his own carver and cut out his way,

To find out right with wrong, it may not be,

And you that do abet him in this kind

Cherish rebellion and are rebels all

North The noble duke hath sworn his coming is

But for his own, and for the right of that

We all have strongly sworn to give him aid,

And let him ne'er see joy that breaks that oath

York Well, well, I see the issue of these arms

I cannot mend it. I must needs confess,

Because my power is weak and all ill left

But if I could, by Him that gave me life,

I would attach you all and make you stoop

Unto the sovereign mercy of the king;

But since I cannot, be it known to you
I do remain as neuter. So, fare you well ;
Unless you please to enter in the castle
And there repose you for this night 160

Boling An offer, uncle, that we will accept
But we must win your grace to go with us
To Bristol castle, which they say is held
By Bushy, Bagot and then complices,
The caterpillars of the commonwealth,
Which I have sworn to weed and pluck away.

York It may be I will go with you but yet I ll pause ,
For I am loath to break our country's laws
Nor friends nor foes, to me welcome you are . 170
Things past redress are now with me past care ✓ [*Eaeunt*

SCENE IV. *A camp in Wales*

Enter SALISBURY and a Welsh Captain.

Cap My Lord of Salisbury, we have stay'd ten days, ~~there~~
And hardly kept our countrymen together,
And yet we hear no tidings from the king ,
Therefore we will disperse ourselves farewell

Sal Stay yet another day, thou trusty Welshman
The king repositeth all his confidence in thee.

Cap 'Tis thought the king is dead , we will not stay
The bay-trees in our country are all wither'd
And meteors fright the fixed stars of heaven ;
The pale-face moon looks bloody on the earth 180
And lean-look'd prophets whisper fearful change ,
Rich mén look sad and ruffians dance and leap,
The one in fear to lose what they enjoy,
The other to enjoy by rage and war
These signs forerun the death or fall of kings ,
Farewell our countrymen are gone and fled,
As well assured Richard then king is dead.

[*Exit*

Sal Ah Richard with the eyes of heavy mind
 I see thy glory like a shooting star
 Fall to the base earth from the firmament
 Thy sun sets weeping in the lowly west,
 Witnessing storms to come, woe and unrest
 Thy friends are fled to wait upon thy foes,
 And glossily to thy good all fortune goes

ACT III

SCENE I *Bristol Before the castle*

*Enter BOLINGBROKE, YORK, NORTHUMBERLAND, ROSS, PERCY,
 WILLOUGHBY, with BUSHY and GRIFF, prisoners*

Boling Bring forth these men
 Bushy and Green, I will not vex your souls—
 Since presently your souls must part your bodies—
 With too much urging your pernicious lives,
 For 'twere no charity, yet, to wash your blood
 From off my hands, here in the view of men
 I will unfold some causes of your deaths
 You have misled a prince, a royal king,
 A happy gentleman in blood and lineaments,
 By you unhappied and disfigured clean
 You have in manner with your sinful hours
 Made a divorce betwixt his queen and him,
 Broke the possession of a royal bed
 And stain'd the beauty of a fair queen's cheeks
 With tears drawn from her eyes by your foul wrong
 Myself, a prince by fortune of my birth,
 Near to the king in blood, and near in love
 Till you did make him misinterpret me,
 Have stoop'd my neck under your injuries,
 And enrich'd my English birth in foreign clouts,
 Eating the bitter bread of banishment

Whilst you have fed upon my signories, *Exeunt*
 Dispark'd my parks and fell'd my forest woods,
 From my own windows torn my household coal, *Exeunt*
 Razed out my imprese, leaving me no sign, *Exeunt*
 Save men's opinions and my living blood,
 To show the world I am a gentleman
 This and much more, much more than twice all this,
 Condemns you to the death See them deliver'd over
 To execution and the hand of death

30

Bushy More welcome is the stroke of death to me
 Than Bolingbroke to England Lords, farewell
Green My comfort is that heaven will take our souls
 And plague injustice with the pains of hell
Boling My Lord Northumberland, see them dispatch'd
 [Exeunt Northumberland and others, with the prisoners]

Uncle, you say the queen is at your house,
 For God's sake, fanly let her be entreated
 Tell her I send to her my kind commends,
 Take special care my greetings be deliver'd
York A gentleman of mine I have dispatch'd
 With letters of your love to her at large

40

Boling Thanks, gentle uncle Come, lords, away,
 To fight with Glendower and his complices
 Awhile to work, and after holiday

[Exeunt

SCENE II *The coast of Wales A castle in view*

*Drums flourish and colours Enter KING RICHARD, the
 BISHOP OF CARLISLE, AUVERLE, and Soldiers*

K Rich Barkloughly castle call they thus at hand?
Aum Yea, my lord. How brooks your grace the air,
 After your late tossing on the breaking seas?
K Rich Needs must I like it well I weep for joy
 To stand upon my kingdom once again

Dear earth, I do salute thee with my hand,
 Though rebels wound thee with their horses' hoofs
 As a long-parted mother with her child
 Plays fondly with her tears and smiles in meeting,
 So, weeping, smiling, greet I thee, my earth, 10
 And do thee favours with my royal hands
 Feed not thy sovereign's foe, my gentle earth,
 Nor with thy sweets comfort his ravenous sense,
 But let thy spiders, that suck up thy venom,
 And heavy-gaited toads be in their way,
 Doing annoyance to the treacherous feet
 Which with usurping steps do trample thee
 Yield stinging nettles to mine enemies,
 And when they from thy bosom pluck a flower,
 Guard it, I pray thee, with a lurking adder 20
 Whose double tongue may with a mortal touch
 Throw death upon thy sovereign's enemies
 Mock not my senseless conjuration, lords
 This earth shall have a feeling and these stones
 Prove armed soldiers, ere her native king
 Shall falter under foul rebellion's arms

Car. Fear not, my lord that Power that made you king
 Hath power to keep you king in spite of all
 The means that heaven yields must be embraced,
 And not neglected, else, if heaven would, 30
 And we will not, heaven's offer we refuse,
 The proffer'd means of succour and redress

Arm. He means, my lord, that we are too romish,
 Whilst Bolingbroke, through our security,
 Grows strong and great in substance and in power,

K. Rich. Discomfortable cousin! know'st thou not
 That when the scorching eye of heaven is hid,
 Behind the globe, and light the lower world
 When thieves and robbers range abroad unseen
 In murders and in outrage, boldly here
 Put when from under this terrestrial ball

He fires the proud tops of the eastern pines
And darts his light through every guilty hole,
Then murders, treasons and detested sins,
The cloak of night being pluck'd from off their back
Stand bare and naked, trembling at themselves?
So when this thief, this traitor, Bolingbroke,
Who all this while hath revell'd in the night
Whilst we were wandering with the antipodes,
Shall see us rising in our throne, the east, 50
His treasons will sit blushing in his face,
Not able to endure the sight of day,
But self-affrighted tremble at his sin
Not all the water in the rough rude sea
Can wash the balm off from an anointed king
The breath of worldly men cannot depose
The deputy elected by the Lord
For every man that Bolingbroke hath press'd forward
To lift shrewd steel against our golden crown,
God for his Richard hath in heavenly pay 60
A glorious angel then, if angels fight,
Weak men must fall, for heaven still guards the right

Enter SALISBURY.

Welcome, my lord how far off lies your power?
Sal Nor near nor farther off, my gracious lord,
Than this weak arm discomfort guides my tongue;
And bids me speak of nothing but despair
One day too late, I fear me, noble lord,
Hath clouded all thy happy days on earth
O, call back yesterday, bid time return,
And thou shalt have twelve thousand fighting men 70
To-day, to-day, unhappy day, too late,
O'erthrows thy joys, friends, fortune and thy state
For all the Welshmen, hearing thou wert dead,
Are gone to Bolingbroke, dispersed and fled
Aum Comfort, my liege why looks your grace so pale?

K Rich But now the blood of twenty thousand
 Did triumph in my face, and they are fled,
 And, till so much blood thither come again,
 Have I not reason to look pale and dead?
 All souls that will be safe fly from my side,
 For time hath set a blot upon my pride.

80

Jun Comfort, my liege, remember who you are.

K Rich I had forgot myself: am I not king?
 Awake, thou sluggard majesty! thou sleepest.
 Is not the king's name twenty thousand names?
 Arm, arm, my name! a puny subject strikes
 At thy great glory. Look not to the ground,
 Ye favourites of a king: are we not high?
 High be our thoughts: I know my uncle York
 Hath power enough to serve our turn. But who comes here?

89

Enter Scroop

Scroop More health and happiness betide my liege
 Than ean my care-tuned tongue deliver him!

K Rich Mine ear is open and my heart prepared
 The worst is worldly loss thou canst unfold.
 Say, is my kingdom lost? why, 'twas my care
 And what loss is it to be rid of care?
 Strives Bolingbroke to be as great as we?
 Greater he shall not be, if he serve God,
 We'll serve Him too and be his fellow;
 Revolt our subjects? that we cannot mend,
 They break their faith to God as well as us.
 Cry woe, destruction, ruin, loss, decay,
 The worst is death, and death will have his day.

Scroop Glad am I that your highness is so wond'ring
 To hear the tidings of calamity,
 Like an unreasonable stormy day,
 Which makes the silver river drown their shores,
 As if the world were all dissolved to tears,
 So high above his limits swells the rage.

- Of Bolingbroke, covering your fearful land 110
 With hard bright steel and hearts harder than steel
 White-beards have arm'd their thin and hairless scalps
 Against thy majesty, boys, with women's voices,
 Strive to speak big and 'clap then female joints
 In stiff unwieldy aims against thy crown
 Thy very headsmen learn to bend their bows
 Of double-fatal yew against thy state,
 Yea, distaff-women manage rusty bills
 Against thy state both young and old
 And all goes worse than I have power to tell 120
K Rich Too well, too well thou tell'st a tale so ill
 Where is the Earl of Wiltshire? where is Bagot?
 What has become of Bushy? where is Green?
 That they have let the dangerous enemy
 Measure our confines with such peaceful steps?
 If we prevail, their heads shall pay for it *succeed*.
 I warrant they have made peace with Bolingbroke.
Scroop Peace have they made with him indeed, my lord
H. Rich O villains, vipers, damn'd without redemption!
 Dogs, easily won to fawn on any man! 130
 Snakes, in my heart-blood warm'd, that sting my heart!
 Three Judases, each one thrice worse than Judas!
 Would they make peace? terrible hell make war
 Upon their spotted souls for this offence!
Scroop Sweet love, I see, changing his property,
 Turns to the sourest and most deadly hate
 Again uncure their souls, their peace is made
 With heads, and not with hands those whom you curse
 Have felt the worst of death's destroying wound
 And lie full low, grav'd in the hollow ground 140
Aum Is Bushy, Green, and the Earl of Wiltshire dead?
Scroop Ay, all of them at Bristol lost their heads
Aum Where is the duke my father with his power?
K Rich No matter where, of comfort no man speak
 Let's talk of graves, of worms and epitaphs;

Make dust our paper and with rainy eyes
 Write sorrow on the bosom of the earth,
 Let's choose executors and talk of wills
 And yet not so, for what can we bequeath
 Save our deposed bodies to the ground? 150
 Our lands, our lives and all are Bolingbroke's,
 And nothing can we call our own but death
 And that small model of the barren earth
 Which serves as paste and cover to our bones
 For God's sake, let us sit upon the ground
 And tell sad stories of the death of kings
 How some have been deposed, some slain in war,
 Some haunted by the ghosts they have deposed,
 Some poison'd by their wives, some sleeping kill'd,
 All murder'd for within the hollow crown 160
 That rounds the mortal temples of a king
 Keeps Death his court and there the antic sits,
 Scoffing his state and grinning at his pomp,
 Allowing him a breath, a little scene,
 To monarchize, be fear'd and kill with looks,
 Infusing him with self and vain conceit,
 As if this flesh which walls about our life
 Were brass unpregnable, and humour'd thus
 Comes at the last and with a little pin
 Bores through his castle wall, and farewell king! 170
 Cover your heads and mock not flesh and blood
 With solemn reverence throw away respect,
 Tradition, form and ceremonious duty,
 For you have but mistook me all this while
 I live with bread like you, feel want,
 Taste grief, need friends: subjected thus,
 How can you say to me, I am a king?
 Can My lord, wise men ne'er sit and wail their woes,
 But presently prevent the ways to wail
 To fear the foe, since fear oppresseth strength,
 Gives in your weakness strength unto your foe,

And so your follies fight against yourself
 Fear, and be slain, no worse can come to fight
 And fight and die is death destroying death,
 Where fearing dying pays death servile breac

Aum My father hath a power, inquire of him,
 And learn to make a body of a limb

K Rich Thou chid'st me well proud Bolingbroke, I come
 To change blows with thee for our day of doom
 This ague fit of fear is over-blown; 190
 An easy task it is to win our own

Say, Scroop, where lies our uncle with his power?
 Speak sweetly, man, although thy looks be sour

Scroop Men judge by the complexion of the sky,
 The state and inclination of the day.

So may you by my dull and heavy eye,

My tongue hath but a heavier tale to say

I play the torturer, by small and small

To lengthen out the worst that must be spoken

Your uncle York is join'd with Bolingbroke, 200

And all your northern castles yielded up,

And all your southern gentlemen in arms

Upon his party

K Rich Thou hast said enough

Beshrew thee, cousin, which didst lead me forth

[To Aumerle]

Of that sweet way I was in to despair!

What say you now? what comfort have we now?

By heaven, I'll hate him everlastingly

That bids me be of comfort any more

Go to Flint castle there I'll pine away,

A king, woe's slave, shall kingly woe obey 210

That power I have, discharge, and let them go

To ear the land that hath some hope to grow,

For I have none let no man speak again

To alter this, for counsel is but vain

Aum My liege, one word

K. Rich. He does me double wrong
That wounds me with the flatteries of his tongue
Discharge my followers, let them hence away,
From Richard's night to Bolingbroke's fair day [Exeunt]

SCENE III *Wales Before Flint castle*

*Enter, with drum and colours, BOLINGBROKE, YORK, NORTH-
UMBERLAND, Attendants, and forces*

Boling. So that by this intelligence we learn
The Welshmen are dispersed, and Salisbury
Is gone to meet the king, who lately landed
With some few private friends upon this coast

Yorth. The news is very fair and good, my lord
Richard not far from hence hath hid his head

York. It would become the Lord Northumberland
To say 'King Richard'—alack the heavy day
When such a sacred king should hide his head

North. Your grace mistakes, only to be brief, 10
Left I his title out.

York. The time hath been,
Would you have been so brief with him, he would
Have been so brief with you, to shorten you,
For taking so the heed, your whole head's length

Boling. Mistake not, uncle, further than you should.

York. Take not, good cousin, further than you should,
Lest you mistake the heavens are o'er our heads

Boling. I know it, uncle, and oppose not myself
Against them will. But who comes here?

Enter PERCY.

Welcome Harry—what, will not this castle yield? 20

Percy. The castle royally is man'd, my lord,
Against thy entrance

Boling. Royally!

Why, it contains no king?

Percy

Yes, my good lord,

It doth contain a king, King Richard lies
Within the limits of yon lime and stone
And with him are the Lord Aumeile, Lord Salisbury,
Sir Stephen Scroop, besides a clergyman
Of holy reverence, who, I cannot learn

North. O, belike it is the Bishop of Carlisle

30

Boling. Noble lords,

Go to the rude ribs of that most ancient castle,
Through brazen trumpet send the breath of parley
Into his ruin'd ears, and thus deliver

Henry Bolingbroke

On both his knees doth kiss King Richard's hand
And sends allegiance and true faith of heart
To his most royal person, hither come

Even at his feet to lay my arms and power,
Provided that my banishment repeal'd

40

And lands restored again be freely granted.

If not, I'll use the advantage of my power

And lay the summer's dust with showers of blood
Rain'd from the wounds of slaughter'd Englishmen

The which, how far off from the mind of Bolingbroke
It is, such crimson tempest should bedrench

The fresh green lap of fair King Richard's land,
My stooping duty tenderly shall show

Go, signify as much, while here we march

Upon the grassy carpet of this plain

50

Let's march without the noise of threatening drum,

That from this castle's tatter'd battlements,

Our fair appointments may be well perused

Methinks King Richard and myself should meet

With no less terror than the elements

Of fire and water, when their thundering shock

At meeting tears the cloudy cheeks of heaven.

Be he the fire, I'll be the yielding water

The rage be his, whilst on the earth I rain
 My waters, on the earth, and not on him.
 March on, and mark King Richard how he looks

Parle without, and answer within Then a flourish *Enter on*
the walls, KING RICHARD, the BISHOP OF CARLISLE,
 ADMIRAL, SCPOOF, and SALISBURY

See, see, King Richard doth himself appear,
 As doth the blushing discontented sun
 From out the fiery portal of the east,
 When he perceives the envious clouds are bent
 To dim his glory and to stain the track
 Of his bright passage to the occident
 Yet looks he like a king behold his eye,
 As bright as is the eagle's, lightens forth
 Controlling majesty alack, alack, for woe,
 That any harm should stain so fair a show!

K. Rich We are amazed, and thus long have we stood
 To watch the fearful bending of thy knee, *[To North]*
 Because we thought ourself thy lawful king
 And if we be, how dare thy joints forget
 To pay their awful duty to our presence?
 If we be not, show us the hand of God
 That hath dismiss'd us from our stewardship,
 For well we know, no hand of blood and bone
 Can gripe the sacred handle of our sceptre,
 Unless he do profane, steal, or usurp
 And though you think that all, as you have done,
 Have torn their souls by turning them from us,
 And we are barren and bereft of friends,
 Yet know, my master, God omnipotent,
 Is mustering in his clouds on your behalf
 Armies of pestilence, and they shall strike
 Your children yet unborn and unbegot,
 That lift your vassal hands against my head
 And threat the glory of my precious crown

Tell Bolingbroke—for yond methinks he stands—
 That every stride he makes upon my land
 Is dangerous treason he is come to open
 The purple testament of bleeding war,
 But ere the crown he looks for live in peace,
 Ten thousand bloody crowns of mothers' sons!
 Shall ill become the flower of England's face,
 Change the complexion of her maid-pale peace
 To scarlet indignation, and bedew
 Her pastures' grass with faithful English blood. 100

North The king of heaven forbid our lord the king
 Should so with civil and uncivil arms
 Be rush'd upon! Thy thrice noble cousin
 Harry Bolingbroke doth humbly kiss thy hand,
 And by the honourable tomb he swears,
 That stands upon your royal grandsire's bones,
 And by the royalties of both your bloods,
 Currents that spring from one most gracious head,
 And by the buried hand of warlike Gaunt,
 And by the worth and honour of himself, 110
 Comprising all that may be sworn or said,
 His coming hither hath no further scope,
 Than for his lineal loyalties and to beg
 Enfranchisement immediate on his knees
 Which on thy roval party granted once,
 His glittering arms he will commend to rust,
 His harnessed steeds to stables, and his heart
 To faithful service of your majesty
 This swears he, as he is a prince, is just,
 And, as I am a gentleman, I credit him. 120

K. Rich. Northumberland, say thus the king returns
 His noble cousin is right welcome hither,
 And all the number of his fan demands
 Shall be accomplish'd without contradiction
 With all the gracious utterance thou hast
 Speak to his gentle hearing kind commends.

We do debase ourselves, cousin, do we not, [To Aumerle.
 To look so poorly and to speak so faint?
 Shall we call back Northumberland, and send
 Defiance to the traitor, and so die? 130

Aum No, good my lord, let's fight with gentle words
 Till time lend friends and friends their helpful swords

K Rich O God, O God! that e'er this tongue of mine,
 That had the sentence of dread banishment
 On you proud man, should take it off again
 With words of sooth! O that I were as great *enemies*
 As is my grief, or lesser than my name!
 Or that I could forget what I have been,
 Or not remember what I must be now!

Swell'st thou, proud heart? I'll give thee scope to beat,
 Since foes have scope to beat both thee and me *defiant* 141

Aum Northumberland comes back from Bolingbroke.

K Rich What must the king do now? must he submit?

The king shall do it must he be deposed?

The king shall be contented must he lose

The name of king? O God's name, let it go

I'll give my jewels for a set of beads,

My gorgeous palace for a hermitage,

My gay apparel for an almsman's gown,

My figured goblets for a dish of wood, *150*

My sceptre for a palmer's walking-staff,

My subjects for a pair of carved saints

And my large kingdom for a little grave,

A little little grave, an obscure grave,

Or I'll be buried in the king's highway,

Some way of common trade, where subjects' feet

May hourly trample on their sovereign's head,

For on my heart they tread now whilst I live

And buried once, why not upon my head?

Aumerle thou weep'st, my tender-hearted cousin! 160

We'll make foul weather with deposed tears;

Our sighs and they shall lodge the summer corn,

And make a dearth in this revolting land.
 Or shall we play the wantons with our woes,
 And make some pretty match with shedding tears?
 As thus, to drop them still upon one place,
 Till they have fretted us a pair of graves *Enter Queen*
 Within the earth, and therein laid,—there lies
 Two kinsmen digg'd their graves with weeping eyes
 Would not this ill do well? Well, well, I see 170
 I talk but idly, and you laugh at me.

Most mighty prince, my Lord Northumberland,
 What says King Bolingbroke? will his majesty
 Give Richard leave to live till Richard die?
 You make a leg, and Bolingbroke says ay
North My lord, in the base court he doth attend,
 To speak with you; may it please you to come down?

K. Rich. Down, down I come, like glistering Phaethon,
 Wanting the manage of unruly jades
 In the base court? Base court, where kings grow base, 180
 To come at traitors' calls and do them grace
 In the base court? Come down? Down, court! down,
 king!

For night-owls shriek where mounting larks should sing. *[Exit from above]*

Boling What says his majesty?

North Sorrow and grief of heart
 Makes him speak fondly, like a frantic man
 Yet he is come

Enter KING RICHARD and his attendants below

Boling Stand all apart
 And show fair duty to his majesty *[He kneels down]*
 My gracious lord,—

K. Rich. Fair cousin, you debase your princely knee 190
 To make the base earth proud with kissing it
 Me rather had my heart might feel your love

Than my displeased eye see your courtesy
 Up, cousin, up your heart is up, I know,
 Thus high at least, although your knee be low

Boling My gracious lord, I come but for mine own

K. Rich Your own is yours, and I am yours, and all

Boling So far be mine, my most redoubted lord,

As my true service shall deserve your love.

K. Rich Well you deserve they well deserve to have,
 That know the strong'st and surest way to get 201

Uncle, give me your hands nay, dry your eyes,

Tears show then love, but want their remedies

Cousin, I am too young to be your father,

Though you are old enough to be my heir

What you will have, I'll give, and willing too,

For do we must what force will have us do

Set on towards London, cousin, is it so?

Boling Yea, my good lord

K. Rich

Then I must not say no

[*Flourish* *Exeunt*]

SCENE IV *Langley The DUKE OF YORK's garden*

Enter the QUEEN and two Ladies

Queen What sport shall we devise here in this garden,
 To drive away the heavy thought of care?

Lady Madam, we'll play at bowls

Queen 'Twill make me think the world is full of rubs,
 And that my fortune runs against the hins

Lady Madam we'll dance

Queen My legs can keep no measure in delight
 When my poor heart no measure keeps in grief
 Therefore, no dancing girl, some other sport

Lady Madam, we'll tell tales

Queen Of sorrow or of joy?

Lady

Of either, madam

Queen Of neither, gull

For if of joy, being altogether wanting,
 It doth remember me the more of sorrow ,
 Or if of grief, being altogether had,
 It adds more sorrow to my want of joy
 For what I have I need not to repeat ;
 And what I want it boots not to complain

Lady Madam, I'll sing*Queen*

'Tis well that thou hast cause ,

But thou shouldst please me better, wouldst thou weep 20

Lady I could weep, madam, would it do you good

Queen And I could sing, would weeping do me good,
 And never borrow any tear of thee //

Enter a Gardener, and two Servants

But stay, here come the gardeners
 Let's step into the shadow of these trees
~~My wretchedness unto a row of pines,~~
 They'll talk of state , for every one doth so
 Against a change , yoe is forerun with woe

[Queen and Ladies retire

Gard Go, bind thou up yon dangling apicocks,
 Which, like unruly children, make their sue 30
 Stoop with oppression of their prodigal weight
 Give some supportance to the bending twigs
 Go thou, and like an executioner,
 Cut off the heads of too fast growing sprays,
 That look too lofty in our commonwealth
 All must be even in our government.

You thus employ'd I will go root away
 The noisome weeds, which without profit suck
 The soil's fertility from wholesome flowers

Serv Why should we in the compass of a pale
 Keep law and form and due proportion,

40

Showing, as in a model, our firm estate,
 When our sea-wall'd garden, the whole land,
 Is full of weeds, her fairest flowers choked up
 Her fruit-trees all unpruned, her hedges ruin'd,
 Her knots disorder'd and her wholesome herbs
 Swarming with caterpillars?

Gard Hold thy peace.

He that hath suffer'd this disorder'd spring
 Hath now himself met with the fall of leaf
 The weeds which his broad-spreading leaves did shelter, 50
 That seem'd in eating him to hold him up,
 Are pluck'd up root and all by Bolingbroke,
 I mean the Earl of Wiltshire Bushy, Green

Serv What, are they dead?

Gard They are, and Bolingbroke

Hath seized the wasteful king O, what pity is it
 That he had not so trimm'd and dress'd his land
 As we this garden! We at time of year
 Do wound the bark, the skin of our fruit trees,
 Lost, being over-proud in sap and blood,
 With too much riches it confound itself 60
 Had he done so to great and growing men,
 They might have lived to bear and he to taste
 Their fruits of duty superfluous branches
 We lop away, that bearing boughs may live
 Had he done so himself had borne the crown,
 Which waste of idle hours hath quite thrown down

Serv What, think you then the king shall be deposed?

Gard Depress'd he is already, and deposed
 'Tis doubt he will be letters came last night
 To a dear friend of the good Duke of York's 70
 That tell black tidings

Queen O, I am press'd to death through want of speaking!

[*Coming forward.*]

* Thow, old Adam's likeness, got to dress this garden,
 How darest thy harsh rude tongue sound this displeasing news?

What say'st thou? but repent, both suggested thee
To make a second fall of curst man?
Why dost thou say King Richard is deposed?
Darest thou, that little better than earth,
Dismember down of ill? say, where, when, and how,
Com'st thou by this ill tidings? speak, thou wretch.

80

Good Parson, no, no, no, little joy have I
To hear the news; yet what I say is true.
King Richard, he is in the mighty hold
Of Bolingbroke: then fortunes both are weigh'd
In your lord's scale, or nothing but himself,
And some few virtues that make him light,
But in the balance of great Bolingbroke,
As well himself, are all the English peers.
And with that scale he weighs King Richard down.
Post you to London, and you will find it so,
I speak no more than every one doth know.

Queen. Smile me chance, that art so light of foot,
Dost not thy embrace belong to me,
And am I lost that know it? O, thou think'st
To secure me his, that I may longer keep
Thy sorrow in my breast. Come, bid me go,
To meet at London London's King in woe.
What, was I born to this, that my sad look
Should grace the triumph of great Bolingbroke?
Gadener, for telling me these news of woe,
Pray God the plants thou graft'st may never grow

100

[*Exeunt Queen and Ladies*]

Good. Poor queen! so that thy state might be no worse,
I would my skill were subject to thy curse.
Here did she fall a tear: here in this place
I'll set a bank of rue; sour herb of grace *Broom*
Rue, even for ruth, here shortly shall be seen,
In the remembrance of a weeping queen

[*Exeunt*]

ACT IV

SCENE I Westminster Hall

*Enter, as to the Parliament, BOLINGBROKE, AUMERLE, NORTH-
UMBERLAND, PERCI, FITZWATER, SURREY, the BISHOP OF
CAMLISLE, the ABBOT OF WESTMINSTER, and another
Lord, Herald, Officers, and BAGOT*

Boling Call forth Bagot

Now, Bagot, freely speak thy mind,
What thou dost know of noble Gloucester's death,
Who wrought it with the king, and who perform'd
The bloody office of his timeless end

Bagot Then set before my face the Lord Aumerle.

Boling Cousin, stand forth, and look upon that man

Bagot My Lord Aumerle, I know your daring tongue
Scorns to unsay what once it hath deliver'd.

In that dead time when Gloucester's death was plotted, 10

I heard you say, 'Is not my arm of length,
That reacheth from the restful English court
As far as Calais to mine uncle's head?'

Amongst much other talk, that very time,
I heard you say that you had rather refuse
The offer of an hundred thousand crowns

Than Bolingbroke's return to England,
Adding withal, how blest this land would be
In this your cousin's death

I am Princes and noble lords,

What answer shall I make to this base man? 20

'Shall I so much dishonour my fair stars,

On equal terms to give him chastisement?

Either I must, or have mine honour sold

With the ill name of his slanderous lips

There is my gage, the annual seal of death

That marks thee out for hell I say, thou hast,

And will maintain what thou hast said is false
In thy heart-blood, though being all too base
To stain the temper of my knightly sword

Boling Bagot, forbear, thou shalt not take it up 30

Aum Excepting one, I would he were the best
In all this presence that hath moved me so

Fitz If that thy valour stand on sympathy,
There is my gage, Aumerle, in gage to thine
By that fair sun which shows me where thou stand'st,
I heard thee say, and vauntingly thou spakest it,
That thou wert cause of noble Gloucester's death
If thou deny'st it twenty times, thou liest,
And I will turn thy falsehood to thy heart,
Where it was forged, with my rapier's point 40

Aum Thou darest not, coward, live to see that day

Fitz Now, by my soul, I would it were this hour

Aum Fitzwater, thou art damn'd to hell for this

Percy Aumerle, thou liest, his honour is as true
In this appeal as thou art all unjust,
And that thou art so, there I throw my gage,
To prove it on thee to the extremest point
Of mortal breathing seize it, if thou darest

Aum An if I do not, may my hands rot off
And never brandish more revengeful steel 50
Over the glittering helmet of my foe !

Another Lord I task the earth to the like, forsworn
Aumerle,

And spur thee on with full as many lies
As may be holloa'd in thy treacherous ear
From sun to sun, there is my honour's pawn,
Engage it to the trial, if thou darest

Aum Who sets me else ? by 'heaven, I'll throw at all
I have a thousand spirits in one breast,
To answer twenty thousand such as you

Surrey My Lord Fitzwater, I do remember well 60
The very time Aumerle and you did talk

Fitz 'Tis very true you were in presence then,
And you can witness with me this is true

Surrey As false, by heaven, as heaven itself is true.

Fitz Surrey, thou liest

Surrey Dishonourable boy!

That he shall lie so heavy on my sword,
That it shall render vengeance and revenge
Till thou the giver and that he do lie
In earth as quiet as thy father's skull
In proof whereof, there is my honour's pawn;
Engage it to the trial, if thou darest.

70

Fitz How fondly dost thou spur a forward horse!
If I dare eat, or drink, or breathe, or live,
I dare meet Surrey in a wilderness,
And spit upon him, whilst I say he lies,
And lies, and lies there is my bond of faith,
To tie thee to my strong correction
As I intend to thrive in this new world,
Aumerle is guilty of my true appeal.
Besides, I heard the banish'd Norfolk say
That thou, Aumerle, didst send two of thy men
To execute the noble duke at Calais

80

Aum Some honest Christian trust me with a gage
That Norfolk lies here do I throw down this,
If he may be repeal'd, to try his honour

Boling These differences shall all rest under gage
Till Norfolk be repeal'd repeal'd he shall be,
And, though mine enemy, restored again
To all his lands and signories when he's return'd,
Against Aumerle we will enforce his trial

90

Car That honourable day shall ne'er be seen
Mang a time I with banish'd Norfolk fought
For Jesu Christ in glorious Christian field,
Streaming the ensign of the Christian cross
Against black pagans, Turks, and Saracens
And told with words of war, return'd himself

To Italy, and there at Venice gave
 His body to that pleasant country's earth,
 And his pure soul unto his captain Christ,
 Under whose colours he had fought so long 100

Boling Why, bishop, is Norfolk dead?

Car As surely as I live, my lord

Boling Sweet peace conduct his sweet soul to the bosom
 Of good old Abraham! Lords appellants,
 Your differences shall all rest under gage
 Till we assign you to your days of trial

Enter York, attended

York Great Duke of Lancaster, I come to thee
 From plume-pluck'd Richard, who with willing soul
 Adopts thee heir, and his high sceptre yields
 To the possession of thy royal hand 110

Ascend his throne, descending now from him,
 And long live Henry, fourth of that name!

Boling In God's name, I'll ascend the regal throne

Car Marry, God forbid!

Worst in this royal presence may I speak,
 Yet best beseeching me to speak the truth
 Would God that any in this noble presence
 Were enough noble to be upright judge
 Of noble Richard! then true noblesse would
 Learn him forbearance from so foul a wrong 120

What subject can give sentence on his king?

And who sits here that is not Richard's subject?

Thieves are not judged but they are by to hear.

Although apparent guilt be seen in them,

And shall the figure of God's majesty,

His captain, steward, deputy-elect,

Anointed, crowned, planted many years,

Be judged by subject and inferior breath,

And he himself not present? O, forfend it, God

That in a Christian climate souls refined 130

Should show so heinous, black, obscene a deed !
 I speak to subjects, and a subject speaks,
 Stirr'd up by God, thus boldly for his king
 My Lord of Hereford here, whom you call king,
 Is a foul traitor to proud Hereford's king
 And if you crown him, let me prophesy
 The blood of English shall manure the ground,
 And future ages groan for this foul act,
 Peace shall go sleep with Turks and infidels,
 And in this seat of peace tumultuous wars
 Shall kin with kin and kind with kind confound ;
 Disorder, horror, fear and mutiny
 Shall here inhabit, and this land be call'd
 The field of Golgotha and dead men's skulls
 O, if you raise this house against this house, &c.
 It will the woofullest division prove
 That ever fell upon this cursed earth
 Prevent, resist it, let it not be so,
 Lest child, child's children, cry against you ' woe ! '

140

North Well have you argued, sir, and for your pains, 150
 Of capital treason we arrest you here
 My Lord of Westminster, be it your charge
 To keep him safely till his day of trial
 May it please you, lords, to grant the commons' suit
Boling Fetch hither Richard, that in common view,
 He may surrender, so we shall proceed
 Without suspicion

York I will be his conduct [Exit

Boling Lords, you that here are under our arrest,
 Procure your sureties for your days of answer.
 Little are we beholding to your love,
 And little look'd for at your helping hands

160

*Re enter York, with RICHARD, and Officers, bearing
 the regalia*

K Rich Alack, why am I sent for to a king,

Before I have shook off the regal thoughts
 Wherewith I reign'd? I hardly yet have learn'd
 To inmurmur, flatter, bow, and bend my limbs,
 Gave sorrow leave awhile to tutor me
 To this submission. Yet I well remember
 The favours of these men were they not mine?
 Did they not sometime cry, 'all hail!' to me?
 So Judas did to Christ but he, in twelve,
 Found truth in all but one, I, in twelve thousand,
 none.

God save the king! Will no man say amen?
 Am I both priest and clerk? well then, amen
 God save the king! although I be not he,
 And yet, amen, if heaven do think him me.
 To do what service am I sent for hither?

For L. To do that office of thine own good will
 Which tired may ly did make three offer,
 The re^gna^tion of thy state and crown
 To Henry Bolingbroke

K. Rich. Give me the crown Here, cousin, seize the crown;

Here cousin;

On this side my hand, and on that side yours

Now is this golden crown like a deep well

That owes two buckets, filling one another,

The emptier ever dancing in the air,

The other down, unseen and full of water

That bucket down and full of tears am I,

Drinking my griefs, whilst you mount up on high

Boling. I thought you had been willing to resign

K. Rich. My crown I am, but still my griefs are mine

You may my glories and my state depose,

But not my griefs, still am I king of those

Boling. Part of your cares you give me with your crown

K. Rich. Your cares set up do not pluck my cares down

My care is loss of care, by old care done,

Yon care is gain of care, by new care won
 The cares I give I have, though given away,
 They tend the crown, yet still with me they stay

Boling Are you contented to resign the crown? 200

K Rich Ay, no, no, ay, for I must nothing be,
 Therefore no no, for I resign to thee.

Now mark me, how I will undo myself

I give this heavy weight from off my head

And this unwieldy sceptre from my hand,

The pride of kingly sway from out my heart;

With mine own tears I wash away my balm,

With mine own hands I give away my crown,

With mine own tongue deny my sacred state,

With mine own breath release all duty's rites 210

All pomp and majesty I do forswear,

My manors, rents, revenues I forgo,

My acts, decrees, and statutes I deny.

God pardon all oaths that are broke to me!

God keep all vows unbroke that swear to thee!

Make me, that nothing have, with nothing grieved,

And thou with all pleased, that hast all achieved!

Long mayst thou live in Richard's seat to sit,

And soon lie Richard in an earthy pit!

God save King Harry, unking'd Richard says, 220

And send him many years of sunshine days!

What more remains?

North No more, but that you read

These accusations and these grievous crimes

Committed by your person and your followers

Against the state and profit of this land,

That, by confessing them, the souls of men

May deem that you are worthily deposed

K Rich Must I do so? and must I ravel out

My wew'd-up folly? Gentle Northumberland,

If thy offences were upon record,

Would it not shame thee in so fair a troop 230

To read a lecture of them? If thou wouldst,
 There shouldst thou find one heinous article,
 Containing the deposing of a king
 And cracking the strong warrant of an oath,
 Mark'd with a blot, damn'd in the book of heaven
 Nay, all of you that stand and look upon,
 Whilst that my wretchedness doth bait myself,
 Though some of you with Pilate wash your hands
 Showing an outward pity, yet you Pilates
 Have here deliver'd me to my sour cross,
 And water cannot wash away your sin

240

North My lord, dispatch; read o'er these articles

K Rich. Mine eyes are full of tears, I cannot see
 And yet salt water blinds them not so much
 But they can see a sort of traitors here
 Nay, if I turn mine eyes upon myself,
 I find myself a traitor with the rest,
 For I have given here my soul's consent
 To undeck the pompous body of a king,
Made glory base and sovereignty a slave,
 Proud majesty a subject, state a peasant.

250

North My lord,—

K Rich. No lord of thine, thou haught insulting man,
 Nor no man's lord, I have no name, no title,
 No, not that name was given me at the font,
 But 'tis usurp'd alack the heavy day,
 That I have worn so many winters out,
 And know not now what name to call myself!
 O that I were a mockery king of snow,
 Standing before the sun of Bolingbroke,
 To melt myself away in water-drops!
 Good king, great king, and yet not greatly good,
 An if my word be sterling yet in England,
 Let it command a mirror hither straight,
 That it may show me what a face I have,
 Since it is bankrupt of his majesty

260

Boling. Go some of you and fetch a looking-glass

[*Erit an attendant*]

North Read o'er this paper while the glass doth come

K Rich Friend, thou torment'st me ere I come to hell

Boling Uge it no more, my Lord Northumberland 271

North The commons will not then be satisfied

K Rich They shall be satisfied I'll read enough

When I do see the very book indeed

Where all my sins are writ, and that's myself

Re-enter Attendant, with a glass.

Give me the glass, and therein will I read

No deeper wrinkles yet? hath sorrow struck

So many blows upon this face of mine,

And made no deeper wounds? O flattering glass,

Like to my followers in prosperity,

Thou dost beguile me! Was this face the face

That every day under this household roof

Did keep ten thousand men? was this the face

That, like the sun, did make beholders wink?

Was this the face that faced so many follies,

And was at last out-faced by Bolingbroke?

A brittle glory shunneth in this face

As brittle as the glory is the face,

[*Dashes the glass against the ground*]

For there it is, crack'd in a hundred shivers

Mark, silent king, the moral of this sport,

How soon my sorrow hath destroy'd my face

Boling The shadow of your sorrow hath destroy'd

The shadow of your face

K Rich

Say that again

'The shadow of my sorrow' ha! let's see

The very true, my grief lies all within,

And these external manners of laments

Are merely shadows to the unseen grief

That swells with silence in the tortured soul.

280

290

There lies the substance and I thank thee, King,
 For thy great bounty, that not only givest 300
 Me cause to wail but teachest me the way
 How to lament the cause I'll beg one boon,
 And then be gone and trouble you no more
 Shall I obtain it?

Boling Name it, fair cousin

K Rich 'Fair cousin'? I am greater than a king
 For when I was a king, my flatterers
 Were then but subjects, being now a subject,
 I have a king here to my flatterer
 Being so great, I have no need to beg

Boling Yet ask. 310

K Rich And shall I have?

Boling You shall

K Rich Then give me leave to go.

Boling Whither?

K Rich Whither you will, so I were from your sights.

Boling Go, some of you convey him to the Tower

K Rich. O, good! convey? conveyers are you all,
 That rise thus nimbly by a true king's fall

[*Exeunt King Richard, some Lords, and a Guard*]

Boling On Wednesday next we solemnly set down
 Our coronation lords, prepare yourselves 320

[*Exeunt all except the Bishop of Carlisle, the Abbot of*

Westminster, and Aumerle.]

Abbot A woeful pageant have we here beheld

Car The woe's to come, the children yet unborn
 Shall feel this day as sharp to them as thorn

Aum You holy clergymen, is there no plot
 To rid the realm of this pernicious blot

Abbot My lord,

Before I freely speak my mind herein,
 You shall not only take the sacrament
 To buy mine intents, but also to effect
 Whatever I shall happen to devise 330

I see your brows are full of discontent,
 Your hearts of sorrow and your eyes of tears
 Come home with me to supper, and I'll lay
 A plot shall show us all a merry day

[*Exeunt.*]

ACT V

SCENE I *London A street leading to the Tower.*

Enter QUEEN and Ladies

Queen This way the king will come, this is the way
 To Julius Cæsar's ill-erected tower,
 To whose flint bosom my condemned lord
 Is doom'd a prisoner by proud Bolingbroke
 Here let us rest, if this rebellious earth
 Have any resting for her true king's queen.

Enter RICHARD and Guard

But soft, but see, or rather do not see,
 My fair rose wither yet look up, behold,
 That you in pity may dissolve to dew,
 And wash him fresh again with true-love tears 10
 Ah, thou, the model where old Troy did stand,
 Thou map of honour, thou King Richard's tomb,
 And not King Richard, thou most beauteous inn,
 Why should hard-favour'd grief be lodged in thee,
 When triumph is become an alehouse guest?

K. Rich. Join not with grief, fair woman, do not so,
 To make my end too sudden learn, good soul,
 To think our former state a happy dream;
 From which awaked, the truth of what we are
 Shows us but this: I am sworn brother, sweet, 20
 To grim Necessity, and he and I
 Will keep a league till death. Hie thee to France
 And cloister thee in some religious house.

Our holy lives must win a new world's crown,
Which our profane hours here have stricken down

Queen What, is my Richard both in shape and mind
Transform'd and weaken'd ? hath Bolingbroke deposed
Thine intellect ? hath he been in thy heart ?

The lion dying thrusteth forth his paw,
And wounds the earth, if nothing else, with rage 30
To be o'erpower'd , and wilt thou, pupil-like,
Take thy correction mildly, kiss the rod,
And fawn on rage with base humility,
Which art a lion and a king of beasts ?

K Rich A king of beasts, indeed , if aught but beasts,
I had been still a happy king of men.

Good sometime queen, prepare thee hence for France
Think I am dead and that even here thou takest,
As from my death-bed, thy last living leave
In winter's tedious nights sit by the fire 40

With good old folks and let them tell the tales
Of woeful ages long ago betid ;
And ere thou bid good night, to quit their griefs,
Tell thou the lamentable tale of me

And send the hearers weeping to their beds
For why the senseless brands will sympathize
The heavy accent of thy moving tongue
And in compassion weep the fire out ,
And some will mourn in ashes, some coal-black,
For the deposing of a rightful king 50

Enter NORTHUMBERLAND and others

North My lord, the mind of Bolingbroke is changed ,
You must to Pomfret, not unto the tower
And, madam, there is order ta'en for you ;
With all swift speed you must away to France

K Rich Northumberland, thou ladder wherewithal
The mounting Bolingbroke ascends my throne,
The time shall not be many hours of age

More than it is ere foul sin gathering head
 Shall break into corruption thou shalt think,
 Though he divide the realm and give thee half, 60
 It is too little, helping him to all;
 And he shall think that thou, which know'st the way
 To plant unrightful kings, wilt know again,
 Being ne'er so little urged, another way
 To pluck him headlong from the usurped throne
 The love of wicked men converts to fear,
 That fear to hate, and hate turns one on both
 To worthy danger and deserved death

North My guilt be on my head, and there an end
 Take leave and part, for you must part forthwith 70

K Rich Doubly divorced! Bad men, you violate
 A twofold marriage, 'twixt my crown and me,
 And then betwixt me and my married wife
 Let me unloose the oath 'twixt thee and me,
 And yet not so, for with a kiss 'twas made
 Part us, Northumberland, I towards the north,
 Where shivering cold and sickness pines the clime,
 My wife to France from whence, set forth in pomp,
 She came adorned hither like sweet May,
 Sent back like Hallowmas or short'st of day 80

Queen And must we be divided? must we part?

K Rich Ay, hand from hand, my love, and heart from heart

Queen Banish us both and send the king with me

North That were some love but little policy

Queen Then whither he goes, thither let me go

K Rich So two, together weeping, make one woe,
 Weep thou for me in France, I for thee here,
 Better far off than near, be ne'er the near

Go, count thy way with sighs, I mine with groans

Queen So longest way shall have the longest moans 90

K Rich Twice for one step I'll groan, the way being short,

And ~~piece the way out~~ with a heavy heart.

Come, come, in wooing sorrow let's be brief,

Since, wedding it, there is such length in grief

One kiss shall stop our mouths, and dumbly part,

Thus give I mine, and thus take I thy heart

Queen Give me mine own again, 'twere no good part

To take on me to keep and kill thy heart

So, now I have mine own again, be gone,

That I may strive to kill it with a groan 100

K Rich We make woe wanton with this fond delay

Once more, adieu, the rest let sorrow say [Exeunt

SCENE II The Duke of York's palace

Enter YORK and his DUCHESS

Duch My lord, you told me you would tell the rest,

When weeping made you break the story off,

Of our two cousins coming into London

York Where did I leave?

Duch At that sad stop, my lord,

Where rude misgovern'd hands from windows' tops

Threw dust and rubbish on King Richard's head

York Then, as I said, the duke, great Bolingbroke,

Mounted upon a hot and fiery steed

Which his aspiring rider seem'd to know,

With slow but stately pace kept on his course, 10

Whilst all tongues cried 'God save thee, Bolingbroke!'

You would have thought the very windows spake,

So many greedy looks of young and old

Through casements darted their desiring eyes

Upon his visage, and that all the walls

With painted imagery had said at once

'Jesu preserve thee! welcome, Bolingbroke!'

Whilst he, from the one side to the other turning,

Bareheaded, lower than his proud steed's neck,

Bespake them thus 'I thank you, countrymen' 20
 And thus still doing, thus he pass'd along

Duch Alack, poor Richard! where rode he

York As in a theatre, the eyes of men,
 After a well-graced actor leaves the stage,
 Are idly bent on him that enters next,

Thinking his prattle to be tedious
 Even so, or with much more contempt, men's eyes
 Did scowl on gentle Richard, no man cried 'God save him!'
 No joyful tongue gave him his welcome home

But dust was thrown upon his sacred head, 30

Which with such gentle sorrow he shook off,

His face still combating with tears and smiles,

The badges of his grief and patience,

That had not God, for some strong purpose, steel'd

The hearts of men, they must perforce have melted

And barbarism itself have pitied him

But heaven hath a hand in these events,

To whose high will we bound our calm contents.

To Bolingbroke are we sworn subjects now,

Whose state and honour I for aye allow

Duch Here comes my son Aumerle

York

Aumerle that was,

But that is lost for being Richard's friend,

And, madam, you must call him Rutland now:

I am in parliament pledge for his truth

And listing fealty to the new made king.

Enter AUMERLE.

Duch Welcome, my son - who are the violets now
 That strew the green lap of the new come spring?

Aum Madam, I know not, nor I greatly care not
 God knows I had as lief be none as one.

York Well, bear you well in this new spring of time, 50
 Let you be cropped before you come to prime
 What news from Oxford? hold those jousts and triumphs?

Aum For aught I know, my lord, they do

York You will be there, I know

Aum If God prevent not, I purpose so

York What seal is that, that hangs without thy bosom?

Yea, look'st thou pale? let me see the writing

Aum My lord, 'tis nothing

York No matter, then, who see it.

I will be satisfied, let me see the writing

Aum. I do beseech your grace to pardon me 60

It is a matter of small consequence,

Which for some reasons I would not have seen

York Which, for some reasons, sir, I mean to see

I fear, I fear,—

Duch What should you fear?

'Tis nothing but some bond, that he has entered into

For gay apparel 'gainst the triumph day *in triumphal robes*

York Bound to himself? what doth he with a bond

That he is bound to? Wife, thou art a fool

Boy, let me see the writing

Aum I do beseech you, pardon me, I may not show it

York I will be satisfied, let me see it, I say 71

[He plucks it out of his bosom and reads it]

Treason, foul treason! Villain! traitor! slave!

Duch. What is the matter, my lord?

York Ho! who is within there?

Enter a Servant

Saddle my horse.

God for his mercy, what treachery is here!

Duch Why, what is it, my lord?

York Give me my boots, I say, saddle my horse

[Exit Servant]

Now, by mine honour, by my life, by my troth,

I will appeach the villain

Duch What is the matter?

York Peace, foolish woman

Duch. I will not peace What is the matter, Aumerle ?

Alr. Good mother, be content, it is no more
Than my poor life must answer

Duch. Thy life answer !

Yo. A Bring me my boots I will unto the king

Re-enter Servant with boots

Duch. Strike him, Aumerle Poor boy, thou art !
Hence, villain ! never more come in my sight

Yorl Give me my boots, I say

Duch. Why, York, what wilt thou do ?
Wilt thou not hide the trespass of thine own ?
Have we more sons ? or are we like to have ?
Is not my teeming date drunk up with time ?
And wilt thou pluck my fair son from mine age,
And rob me of a happy mother's name ?
Is he not like thee ? is he not thine own ?

Yorl Thou fond mad woman,
Wilt thou conceal this dark conspiracy ?
A dozen of them here have ta'en the sacrament,
And interchangeably set down their hands,
To kill the king at Oxford

Duch. He shall be none,
We'll keep him here - then what is that to him ? 100

Yorl Away, fond woman ! were he twenty times my son,
I would approach him

Duch. Hadst thou groan'd for him
As I have done, thou wouldst be more pitiful
But now I know thy mind ; thou dost suspect
That I have been disloyal to thy bed,
And that he is a bastard, not thy son .
Sweet York, sweet husband, be not of that mind
He is as like thee as a man may be,
Not like to me, or any of my kin,
And yet I love him.

York. Make way, unruly woman ! [*Exit* 110
Duch After, Aumerle ! mount thee upon his horse ,
 Spur post, and get before him to the king,
 And beg thy pardon ere he do accuse thee.
 I'll not be long behind , though I be old,
 I doubt not but to ride as fast as York
 And never will I rise up from the ground
 Till Bolingbroke have pardon'd thee Away, be gone !
[*Exeunt*

SCENE III *A royal palace*

Enter BOLINGBROKE, PERCY, and other Lords

Boling Can no man tell me of my unthrifty son ? *Alc.*
 'Tis full three months since I did see him last .
 If any plague hung over us, 'tis he
 I would to God, my lords, he might be found
 Inquire at London, 'mongst the taverns there,
 For there, they say, he daily doth frequent,
 With unrestrained loose companions, *Alc.*
 Even such, they say, as stand in narrow lanes,
 And beat our watch, and rob our passengers ,
 Which he, young wanton and effeminate boy, 10
 Takes on the point of honour to support
 So dissolute a crew

Percy My lord, some two days since I saw the prince,
 And told him of those triumphs held at Oxford

Boling And what said the gallant ?

Percy. His answer was, he would unto the stews,
 And from the common'st creature pluck a glove,
 And wear it as a favour , and with that
 He would unhorse the lustiest challenger

Boling As dissolute as desperate , yet through both 20
 I see some sparks of better hope, which elder years
 May happily bring forth But who comes here ?

Enter AUMBLRE.

Aum Where is the king ?

Boling What means our cousin, that he stares and looks
So wildly ?

Aum God save your grace ! I do beseech your majesty,
To have some conference with your grace alone

Boling Withdraw yourselves, and leave us here alone

[Exeunt Percy and Lords]

What is the matter with our cousin now ?

Aum. For ever may my knees grow to the earth, 30
My tongue cleave to my roof within my mouth,
Unless a pardon ere I rise or speak

Boling Intended or committed was this fault ?
If on the first, how heinous e'er it be,
To win thy after-love I pardon thee

Aum Then give me leave that I may turn the key,
That no man enter till my tale be done

Boling Have thy desire

York. [*Within*] My liege, beware, look to thyself, 40
Thou hast a traitor in thy presence there.

Boling Villain, I'll make thee safe *[Drawing]*

Aum Stay thy revengeful hand ; thou hast no cause to
fear

York [*Within*] Open the door, secure, fool-hardy king
Shall I for love speak treason to thy face ?
Open the door, or I will break it open

Enter YORK

Boling What is the matter, uncle ? speak,
Recover breath, tell us how near is danger,
That we may arm us to encounter it

York Peruse this writing here, and thou shalt know
The treason that my haste forbids me show 50

Aum Remember, as thou read'st, thy promise pass'd.
I do repent me, read not my name there ;

My heart is not confederate with my hand

York It was, villain, ere thy hand did set it down.
I tore it from the traitor's bosom, king,
Fear, and not love, begets his penitence
Forget to pity him, lest thy pity prove
A serpent that will sting thee to the heart

Boling O heinous, strong and bold conspiracy!
O loyal father of a treacherous son!

60

Thou sheer immaculate and silver fountain,
From whence this stream through muddy passages
Hath held his current and defiled himself!
Thy overflow of good converts to bad;
And thy abundant goodness shall excuse
This deadly blot in thy digressing son.

York So shall my virtue be his vice's hawl;
And he shall spend mine honour with his shame,
As thriftless sons their scraping fathers' gold
Mine honour lives when his dishonour dies,
On my shamed life in his dishonour lies
Thou kill'st me in his life, giving him breath,
The traitor lives, the true man's put to death

70

Duch. [*Within*] What ho, my liege! for God's sake, let
me in

Boling What shrill-voiced suppliant makes this eager
cry?

Duch A woman, and thy aunt, great king, 'tis I
Speak with me, pity me, open the door
A beggar begs that never begg'd before

Boling Our scene is alter'd from a serious thing,
And now changed to 'The Beggar and the King'

80

My dangerous cousin, let your mother in
I know she is come to pray for your foul sin

York If thou do pardon, whosoever pray,
More sins for this forgiveness prosper may
This fester'd joint cut off, the rest rest sound,
This let alone will all the rest confound

Enter DUCHESS

Duch. O king, believe not this hard-hearted man '
Love loving not itself none other can

York Thou frantic woman, what dost thou make here ?
Shall thy old dings once more a traitor real ? 90

Duch Sweet York, be patient. Hear me, gentle liege.
[*Kneels*]

Bo/ing Rise up, good aunt

Duch Not yet, I thee beseech
For ever will I walk upon my knees,
And never see day that the happy sees,
Till thou give joy, until thou bid me joy,
By pardoning Rutland, my transgressing boy

Aum Unto my mother's prayers I bend my knee

York Against them both my true joints bended be.
Ill mayst thou thrive, if thou grant any grace.

Duch Pleads he in earnest ? look upon his face , 100
His eyes do drop no tears, his prayers are in jest ;
His words come from his mouth, ours from our breast
He prays but faintly and would be denied ,
We pray with heart and soul and all beside .
His weary joints would gladly rise, I know ;
Our knees shall kneel till to the ground they grow
His prayers are full of false hypocrisy ,
Ours of true zeal and deep integrity
Our prayers do out-pray his , then let them have
That mercy which true prayer ought to have 110

Bo/ing Good aunt, stand up

Duch. Nay, do not say, 'stand up,'
Say 'pardon' first, and afterwards 'stand up'
An if I were thy nurse, thy tongue to teach,
'Pardon' should be the first word of thy speech
I never long'd to hear a word till now ,
Say 'pardon,' king , let pity teach thee how
The word is short, but not so short as forget ,

No wold like 'pardon' for kings' mouths so meet

York Speak it in French, king, say, 'pardonne moi.'

Duch Dost thou teach pardon pardon to destroy? 120

Ah, my sou husband, my hard-hearted lord,

That set'st the word itself against the word!

Speak 'pardon' as 'tis current in our land,

The chopping French we do not understand

Thine eyes begin to speak, set thy tongue there,

Or in thy piteous heart plant thou thine ear,

That hearing how our complaints and prayers do pierce,

Pity may move thee 'pardon' to rehearse

Boling Good aunt, stand up

Duch I do not sue to stand,

Pardon is all the suit I have in hand 130

Boling I pardon him, as God shall pardon me

Duch O happy vantage of a kneeling knee!

Yet am I sick for fear speak it again,

Twice saying 'pardon' doth not pardon twain,

But makes one pardon strong

Boling With all my heart

I pardon him

Duch A god on earth thou art

Boling But for our trusty brother-in-law and the abbot,

With all the rest of that consorted crew,

Destitution straight shall dog them at the heels

Good uncle, help to order several powers 140

To Oxford, or where'er these traitors are

They shall not live within this world, I swear,

But I will have them, if I once know where

Uncle, farewell and, cousin too, adieu

Your mother well hath pray'd, and prove you true

Duch Come, my old son I pray God make thee new

[*Exeunt*]

SCENE IV *The same.**Enter* EXTON *and* Servant

Exton Didst thou not mark the king, what words he spake,
 'Have I no friend will rid me of this living fear?'
 Was it not so?

Serv These were his very words

Exton 'Have I no friend?' quoth he he spake it twice,
 And urged it twice together, did he not?

Serv He did.

Exton And speaking it, he wistly look'd on me,
 As who should say, 'I would thou wert the man
 That would divorce this terror from my heart,'
 Meaning the king at Pomfret Come, let's go 10
 I am the king's friend, and will rid his foe

[*Exeunt*]SCENE V *Pomfret castle.**Enter* KING RICHARD

R. Rich. I have been studying how I may compare
 This prison where I live unto the world
 And for because the world is populous
 And here is not a creature but myself,
 I cannot do it, yet I'll hammer it out
 My brain I'll prove the female to my soul,
 My soul the father, and these two beget
 A generation of still-breeding thoughts,
 And these same thoughts people this little world,
 In humours like the people of this world, 10
 For no thought is contented The better sort,
 As thoughts of things divine, are intermix'd
 With scruples and do set the word itself
 Against the word

As thus, 'Come, little ones,' and then again,
 'It is as hard to come as for a camel
 To thread the postern of a small needle's eye'
 Thoughts tending to ambition, they do plot
 Unlikely wonders, how these vain weak nails
 May ^{break} ~~tear~~ a passage through the flinty ribs ~~and~~ ^{of} ~~the~~ ^{the} ~~world~~ ^{world} ~~of~~ ^{of} ~~this~~ ^{this} ~~hard~~ ^{hard} ~~world~~ ^{world}, ~~my~~ ^{my} ~~ragged~~ ^{ragged} ~~prison~~ ^{prison} ~~walls~~ ^{walls}, 20
 And, for they cannot, die in their own pride
 Thoughts tending to content flatter themselves
 That they are not the first of fortune's slaves,
 Nor shall not be the last, like silly beggars
 Who sitting in the stocks refuge their shame,
 That many have and others must sit there;
 And in this thought they find a kind of ease,
 Bearing their own misfortunes on the back
 Of such as have before endured the like 30
 Thus play I in one person many people,
 And none contented sometimes am I king;
 Then treasons make me wish myself a beggar,
 And so I am - then crushing penury
 Persuades me I was better when a king,
 Then am I king'd again, and by and by
 Think that I am unking'd by Bolingbroke,
 And straight am nothing but what'er I be,
 Nor I nor any man that but man is ^{freely}
 With nothing shall be pleased, till he be eased
 With being nothing Music do I hear?
 Ha, ha! keep time how sour sweet music is,
 When time is broke and no proportion kept!
 So is it in the music of men's lives
 And here have I the daintiness of ear
 To check time broke in a disorder'd string;
 But for the concord of my state and time
 Had not an ear to hear my true time broke
 I wasted time, and now doth time waste me,
 For now hath time made me his numbering clock; 50

My thoughts are minutes, and with sighs they ru
 Their watches on unto mine eyes, the outward watch,
 Whereto my finger, like a dial's point,
 Is pointing still, in cleansing them from tears
 Now see, the sound that tells what hour it is
 Are clamorous groans, which strike upon my heart,
 Which is the bell so sighs and tears and groans
 Show minutes, times, and hours ~ but my time
 Runs posting on in Bolingbroke's proud joy,
 While I stand fooling here, his Jack o' the clock
 This music muds me, let it sound no more,
 For though it have hulp madmen to their wits,
 In me it seems it will make wise men mad
 Yet blessing on his heart that gives it me
 For 'tis a sign of love, and love to Richard
 Is a strange brooch in this all hating world

(6)

Enter a Groom of the Stable

Groom Hail, royal prince!

K Rich

Thanks, noble peer,

The cheapest of us is ten groats too dear
 What art thou? and how comest thou hither,
 Where no man never comes but that sad dog
 That brings me food to make misfortune live?

Groom I was a poor groom of thy stable, king,
 When thou wert king; who, travelling towards York,
 With much ado at length have gotten leave
 To look upon my sometimes royal master's face
 O, how it jerry'd my heart when I beheld
 In London streets, that coronation-day,
 When Bolingbroke rode on roan Barbary,
 That horse that thou so often hast bestrid,
 That horse that I so carefully have dress'd!

80

K Rich Rode he on Barbary? Tell me, gentle friend,
 How went he under him?

Groom So proudly as if he disdain'd the ground

K Rich So proud that Bolingbroke was on his back '
That jade hath eat bread from my royal hand ,
This hand hath made him proud with clapping him.
Would he not stumble ? would he not fall down ,
Since pride must have a fall , and break the neck
Of that proud man that did usurp his back ?
Forgiveness, horse ! why do I rail on thee , 90
Since thou, created to be awed by man,
Wast born to bear ? I was not made a horse ,
And yet I bear a burthen like an ass,
Spur'd, gall'd and tired by jauncing Bolingbroke :

Enter Keeper, with a dish

Keeper Fellow, give place , here is no longer stay

K Rich If thou love me, 'tis time thou wert away

Groom What my tongue dares not, that my heart shall
say [Exit

Keeper My lord, will't please you to fall to ?

K Rich Taste of it first, as thou art wont to do 99

Keeper My lord, I dare not Sir Pierce of Exton, who came
ately from the king, commands the contrary.

K Rich The devil take Henry of Lancaster and thee '
Patience is stale, and I am weary of it [Beats the keeper

Keeper Help, help, help !

Enter Exton and Servants armed

K Rich How now ! what means death in this rude
assault ?

Villain, thy own hand yields thy death's instrument

[Snatching an axe from a Servant and killing him
So thou, and fill another room in hell

[He kills another Then Exton strikes him down
That hand shall burn in never-quenching fire

That staggers thus my person Extor, thy fierce hand 110
 Hath with the king's blood stain'd the king's own land
 Mount, mount, my soul ' thy seat is up on high ;
 Whilst my gross flesh sinks downward, here to die [Dies

Extor As full of valour as of royal blood
 Both have I spill'd , O would the deed were good
 For now the devil, that told me I did well,
 Says that this deed is chronicled in hell
 This dead king to the living king I ll bear
 Take hence the rest, and give them burial here [Exeunt

SCENE VI. Windsor castle

Flourish Enter BOLINGBROKE, YORK, with other Lords, and
 Attendants.

Boling Kind uncle York, the latest news we hear
 Is that the rebels have consumed with fire
 Our town of Gloucester in Gloucestershire ,
 But whether they be ta'en or slain we hear not.

Enter NORTHUMBERLAND.

Welcome, my lord what is the news ?

North First, to thy sacred state wish I all happiness.
 The next news is, I have to London sent
 The heads of Salisbury, Spencer, Blunt, and Kent
 The manner of their taking may appear
 At large discoursed in this paper here 10

Boling We thank thee, gentle Percy, for thy pains ,
 And to thy worth will add right worthy gains

Enter FITZWATER

Fitz My lord, I have from Oxford sent to London
 The heads of Brocas and Sir Bannet Seely,

Two of the dangerous consorted traitors
That sought at Oxford thy die overthrow

Boling Thy pains, Fitzwater, shall not be forgot;
Right noble is thy merit, well I wot

Enter PERCY, and the BISHOP OF CARLISLE

Percy The grand conspirator, Abbot of Westminster,
With clog of conscience and sour melancholy 20
Hath yielded up his body to the grave;
But here is Carlisle living, to abide
Thy kingly doom and sentence of his pride.

Boling Carlisle, this is your doom
Choose out some secret place, some reverend room,
More than thou hast, and with it joy thy life,
So as thou livest in peace, die free from strife:
For though mine enemy thou hast ever been,
High sparks of honour in thee have I seen

Enter EXTON, with persons bearing a coffin

Exton Great king, within this coffin I present
Thy buried fear herein all breathless lies
The mightiest of thy greatest enemies,
Richard of Bordeaux, by me hither brought.

Boling Exton, I thank thee not, for thou hast wrought
A deed of slander with thy fatal hand
Upon my head and all this famous land

Exton From your own mouth, my lord, did I this deed

Boling They love not poison that do poison need,
Nor do I thee. though I did wish him dead,
I hate the murderer, love him murdered 40.
The guilt of conscience take thou for thy labour,
But neither my good word nor princely favour
With Can go wander thorough shades of night,
And never show thy head by day nor light

Lords, I protest, my soul is full of woe,
That blood should sprinkle me to make me grow
Come, mourn with me for that I do lament,
And put on sullen black incontinent
I'll make a voyage to the Holy Land,
To wash this blood off from my guilty hand .
March softly after , grace my mournings here ,
In weeping after this untimely bier

50

[*Exeunt*]

NOTES.

ACT I SCENE I

1. Old John of Gaunt The Duke of Lancaster, uncle to Richard the Second, was so-called from his birthplace, Ghent, near Brussels, the continental pronunciation of the word being by the English thus corrupted. Though spoken of as old, he was at this time only fifty eight years of age, but in Shakespeare's day the average life time was shorter than at present, and the epithet 'old' was earlier applied. time honour'd, venerable

2 path and hand, bond confirmed by an oath, 'band' and 'bond' are merely phonetic variations of the same word, the latter form being the only one in use nowadays. "When," says Steevens, "these public challenges were accepted, each combatant found a pledge for his appearance at the time and place appointed."

3 Hereford, pronounced as a dissyllable, and of old frequently written 'Herford' or 'Harford'. The title came to him through his having married Mary de Bohun, second daughter of Humphrey, the last Earl of Hereford, and in 1397, he was by King Richard created Duke of Hereford. He was surnamed Bolingbroke from having been born at his father's castle at Bolingbroke, in Lincolnshire.

4 to make good, to prove substantiate the bolsterous late appeal, the charge lately proclaimed in such violent language, an 'appeal' was a criminal charge or accusation made by one who undertook under penalty to prove it. Here impeachment of treason to be made good by combat.

7 Hege, paramount lord, sovereign, properly "faithful, subject, true, bound by tenure". The etymology is disguised by a change both of sense and usage. We now say 'a liege vassal,' i.e. one bound to his lord, it is easy to see that this sense is due to a false etymology, which connected the word with the Lat *legatus*, bound. But the fact is that the older phrase was 'a

liege lord,' and the older sense 'a free lord,' in exact contradiction to the popular notion. From O T *liege*, 'liege, leal, or loyal'. (Littre) 'A *liege* lord' seems to have been a lord of a free kind: and his *lieges*, though serving under him, were privileged men, free from all other obligations, their name being due to their freedom, not to their service" (Skeat, *Etym. Dict.*)

8 sounded, endeavoured by conversation on the subject to ascertain, cp *J C* ii 1 141, "But what of Cicero? shall we sound him?" The figure is from measuring the depth of water by a plummet

9 If he mallice, whether the cause of his challenge is long-standing animosity against the Duke of Norfolk

10 worthily, with good and sufficient reason

11 On some him? making the ground of his challenge some well ascertained act of treason

12 As near argument, so far as I could ascertain by closely questioning him on the subject. The idea in *sift* is that of separating the chaff from the corn, the pretexts that might be offered from the real truth, so, *Cymb* v 5 134, "bitter torture shall winnow the truth from falsehood", argument, theme, subject, as frequently in Shakespeare

13 apparent, evident not, 'seeming' danger, dangerous intentions cp, *R III* ii 3 27, "O, full of danger is the Duke of Gloucester"

16 7 face speak, the construction is 'we will hear the accuser and the accused freely speak face to face, and frowning brow to frowning brow'

18 High stomach'd of haughty temperament, 'stomach' is used by Shakespeare figuratively of power of digestion, appetite, inclination, disposition, anger, resentment, stubborn courage, pride, arrogance

19 In rage fire In their rage as deaf to all attempts to moderate them as the sea in a storm, and as ready as fire to be kindled into a blaze

20 Many, etc To complete the metre, 'My,' 'Now,' and 'Till' have been proposed before Many Abbott thinks years my here perhaps, as elsewhere in Shakespeare, he regarded as a dissyllable

21 loving, as shown in the treatment of his subjects

22 Each day still better, *ic may* each day, etc for other, used as a singular pronoun, see Abb § 12

23 envying hap, envying the happiness of each in having you for an inhabitant. envying, with the accent on the second syllable

24 'Add . crown' Add to your glory as king on earth by making you immortal

25 but, only

26 by the cause you come, by the cause by (i.e. for) which you come For the omission of the preposition after come, cp *M M* II. 2. 119, "Most ignorant of what he's most assured," i.e. assured of, *W T* IV. 4. 446, "To die upon the bed my father died," i.e. on which my father died

27 to appeal, see note on I. 4

28 Cousin, here in its strict sense the son or daughter of an uncle or aunt, but frequently used by Shakespeare of any relationship not of the first degree An earl is now addressed by his sovereign as 'trusty and well-beloved cousin,' and the term has been so used since the days of Henry IV, who introduced the practice of thus addressing his nobility in order to flatter them by making out that they were his blood relations what thou dost object, what charge you have to bring against, cp *I II* VI. ii. 4. 46, "This blot that they *object against* your house", and with the preposition 'to,' *R III* II. 417, "Good faith, good faith, the saying did not hold in him that did *object* the same to thee" The word literally means to cast in the way of a person

30 heaven . . speech 'may God be witness to the truth of my words' may my words be registered in heaven and I be punished if they are not true

31 In the devotion love, out of such devotion as a loving subject should have toward his sovereign

32 Tendering prince, holding the safety of my prince as something very dear, 'tender,' in this sense, is from the F adjective *tendre*, tender, in the sense of 'offer,' 'proffer for acceptance,' also frequent in Shakespeare, from the F verb *tendre*, to spread, display In *Hamlet* I. 3. 107, 9, Shakespeare plays upon the two senses, "Tender yourself more dearly, Or you'll tender me a fool"

33 And free hate, and free from other feelings such as hatred for which there is no good cause

34 appellant, as impeacher, accuser

37 My body, I by hazarding my life make good, see note on I. 4

38 Or my heaven, or, if I fail, my soul, which derives itself from God, shall answer before Him for the charge I bring, for divine the Cl Pr Edd compare *A H* III. 6. 31, "where 'the divine forfeit of his soul' is used in Shakespeare's manner for 'the forfeit of his divine soul'"

39 a miscreant, a vile wretch, literally, an unbeliever, infidel, from O F. *mescreant*, unbelieving, in which word, says

Skat, the *more* answers to the Lat *minus*, less, used in a bad sense

10 Too good .live, by your origin and rank worthy to be something better than a traitor and miscreant, by your evil practices unworthy to live

41, 2 Since the more fly I say this since, etc , crystal, transparently bright, cp *Cymb* v 4 81, "Thy *crystal* window ope" addressed to Jove in heaven, that in it fly, that send across it

13 the more note to intensify the stigma I cast upon you, for aggravate, cp *M H* ii 2 296, "Ford's a knave and I will *aggravate* his style," i.e. heap further abusive epithets upon him for note cp *L L L* iv 3 125, "Ill, to example ill, Would from my forehead wipe a perjured *note*," i.e. a stigma of perjury

41 With a foul throat, I force down your throat the name of a foul traitor

45 so please my sovereign, if my sovereign so please, the condition being inferred in the subjunctive mood *move*, &c from this place

46 right drawn, drawn in a just cause

47 Let not zeal if my words are cold (i.e. not bombastic like those of Hereford), let them not be taken as showing want of earnestness, cp below v 3 108, and *H II* iv 3 63, "With tears of innocence and terms of *zeal*" This peer was Thomas Mowbray, sixth Baron Mowbray, created Earl of Nottingham in 1383 and Duke of Norfolk in 1397

48-50 'Tis not twain, it is not by such contention as women love to indulge in, namely, the bitter and noisy war of words, that the cause at stake between us can be satisfied eager, sharp, biting, from *l. auge*, *L. acer*, keen, used by Shakespeare of material things also, cp *Hamlet* i 4 2, "It is a nipping and an eager an . . . 5 60, "eager droppings into milk", twain and two differ in gender only. 'Twain is masculine, whilst two is feminine and neuter, but this distinction was early disregarded' (Skat, *Ety Diet*)

51 The blood this there is hot blood which must be cooled by being spilt, before this matter can be decided

52 Yet, & though I do not imitate your bragged words

53 As to be hush'd, as to suffer myself to be terrified into silence

54 The fair reverence, that reverence which is due to your majesty, highness, here a title

55 From giving speech, from loosening the reins of my

speech and spurring it on to a free course, free speech, a proleptic use, as below, 1 3 241, "A partial slander sought I to avoid"

56 would post, carrying on the metaphor in the former line, cp *Oth* 1 3 46, "haste, post-haste appearance"

57 doubled, not only forced down his throat, but forced down with double vehemence of language

58 60 Setting aside Ileg, if his royal lineage may be put out of the question, and his relationship to you my sovereign be not taken into account

62 Which to maintain odds, in maintenance of which charge I would allow him advantage in the struggle, would accept combat even though we were not on equal terms

63 pled, obliged, for the construction of the word with an infinitive, cp *T S* 1 1 217, "And I am *pled* to be obedient", *Cor* ii 2. 69, "But *tie* him not to be their bedfellow"

65 inhabitable, not habitable, the prefix *in-* having the negative force as in Latin The Cl P1 Edd compare Ben Jonson's *Catiline*, v 1 54, "some *inhabitable* place Where the hot sun and slime breeds naught but monsters", and "inhabited" for "uninhabited" in Beaumont and Fletcher's *Thierry and Theodoret*, iii 1

66 durst, to 'dare' = to venture, have the courage to do a thing, has 'durst' in all persons singular and plural of the past indicative, when it means to 'challenge,' it makes a new participle 'dared'

67, 8 Mean time he For the meanwhile (i.e. until we meet in mortal combat) let this be an assurance of my loyalty that I swear by all the hopes I have here and hereafter that he lies most foully when he charges me with treason

69 gage, literally a pledge (that the person throwing it down will meet another in combat), the usual pledge in these cases was a glove or gauntlet

70 Disclaiming king, not putting in, as an excuse for not meeting you, any claim to relationship with the king

71 And lay royalty, and for the time being lay aside, etc

72 Which fear except, to which you take exception not from any reverence for the king, but purely out of fear, thinking in this way to shield yourself from fighting with me

74 mine honour's pawn, that which I throw down in pledge of holding myself in honour bound to meet you, cp *T G* ii 4 91, "Belike that now she hath enfranchised them Upon some other *pawn* for fealty."

75 The rites of knighthood, those chivalrous duties by which a man is bound in the ceremony of knighthood

76 arm to arm, in personal combat, cp *Mach* i 2 56, "Till that Bellona's bridegroom Confronted him with self-comparisons, Point against point rebellious, arm against arm"

77 or thou devise, or any more insulting terms that you can imagine

79 Which gently shoulder At the ceremony of knighthood, as the words 'Rise up Sir So and-so' are spoken by the king, he lays the flat side of his sword blade upon the shoulder of the person dubbed

80, 1 in any, trial, in any trial of valour, which by the laws of knightly combat are deemed fair and chivalrous

82 when I mount, *sc.* my horse, such combats being on horseback

83 unjustly fight, perhaps with a reference to the oath taken by combatants that they bore no charmed weapons

85, 6 It must him Any accusation which can possess us with so much as a thought of evil in him, must be a very weighty one This is the only passage in which Shakespeare uses inherit as a transitive verb

87 what I speak it, for the redundant pronoun, see Abb § 213

88 nobles' the 'noble' was a gold coin worth six shillings and eightpence

89 In name of lendings, obtained under the pretence that the money was for payment of your highness' soldiers

90 The which employments, which he has kept to himself for expenditure on his own vile purposes "The *which*' is generally used where the antecedent, or some word like the antecedent, is repeated, or else where such a repetition could be made if desired. In almost all cases there are two or more possible antecedents from which selection must be made" (Abb § 270) So here the antecedent might be either lendings or soldiers, the former of course is really intended

91 injurious, pernicious, cp *Cymb* iv 2 86, "Thou *injurious* thief, Hear but my name and tremble" We no longer apply the epithet to a person

93 Or or, either or, 'or' is only 'other,' = the modern 'either' shortened, and 'other' 'other' was used as 'either' 'or' nowadays the furthest verge, the most distant country.

95 for, during eighteen years, "i.e. since the great rising of the commons in 1381" (Cl Pr Ed.)

96 Complotted and contrived, hatched and devised, "con

trive," in this sense, is used in *J C* ii 3 16, as a neuter verb, "If not, the Fates with traitors do *contrive*."

97 Fetch... spring, had their origin in the brain of, etc

98, 9 and further good, and further will engage to substantiate in mortal combat my charges against his evil courses. It seems doubtful whether the construction here is 'maintain upon his bad life,' i.e. undertake by proof of his bad life to, etc (cp *Lear*, v 3 112, "If any man . will maintain upon Edmund that he is a manifold traitor"), or 'maintain to make this good upon his bad life' Possibly, his bad life being equivalent to 'him who has lived so bad a life,' there should be a comma after maintain, the line following being parenthetical, with the sense 'on the condition of making this good upon his bad life,' for maintain is not elsewhere used by Shakespeare with another verb in subordination to it. The construction would then correspond with II 92 and 95 bad life for the sake of the antithesis with make good.

100 The duke death Thomas of Woodstock, the youngest son of Edward the Third, was murdered at Calais in 1397

101 Suggest; prompt in an underhand manner, cp *Cor* ii 1 21, 261, "We must suggest the people in what hatred He still hath held them" soon-believing, only too ready to listen to his suggestions

102 consequently, as a sequel to his suggestions, cp *T N* iii. 4 79, "'Cast thy humble slough,' says she and consequently sets down the manner how", *K J* iv 2 240, "Yea, without stop, didst let thy heart consent, And consequently thy rude hand to act" traitor, used as an adjective = treacherous

103 sluiced out, caused to rush forth in a torrent, as water rushes forth when the flood-gates are lifted Cp *Oth* i 3 56, "for my particular grief Is of so flood gate and o'erbearing nature That," etc

104 which blood, "*Which* being an adjective frequently accompanies the repeated antecedent, where definiteness is required, or where care must be taken to select the right antecedent" "And, if she did play false, the fault was hers, *Which* fault lies," etc. (Abb § 269) like sacrificing Abel's, see *Genesis*, iv 10, "The voice of thy brother's blood crieth unto me from the ground"

105 tongueless caverns, the bowels of the earth which, though without tongues, yet cry aloud, cp *J C* iii. 2 229, 30, "Show you sweet Caesar's wounds, poor poor dumb mouths, And bid them speak for me"

107 by the glorious descent, I swear by the noble blood of which I am justly proud.

108 spent, sacrificed in the endeavour. cp *Cymb* v 3 81, 'On either side I come to spend my breath,' i.e. to lose my life

109 pitch, a technical term for the highest point to which a hawk towers, cp, for the literal sense, *H II* ii 1 6, "But what a point, my lord your falcon made And what a pitch she flew above the rest", for the figurative sense, *J C* i 1 78, 'The growing feathers pluck'd from Caesar's wing Will make him fly an ordinary pitch'

113 this slander of his blood, this man whose life is a disgrace to those with whom he is related by blood, the king included

117 As he is but instead of being, as he is, only my, etc.

118 my sceptre's awe, that awe which my sceptre (the symbol of power) inspires in my subjects, cp *M I* iv 1 190, 1, "His sceptre shows the force of temporal power, The attribute to awe and majesty"

119 neighbour nearness, close relationship, cp, for the adjectival use of neighbour, *H II* iv 5 121, "Now, neighbour confines, purge you of your scum"

120, I should nothing soul, should in no way shield him from punishment, nor turn to partiality the firmness of my nature which will not stoop to any injustice

122 so art thou, i.e. so far as I am concerned, you are both upon an equality

124, so as low nest, right down to the very depths of your heart you lie To 'lie in the throat' was worse than to 'lie from the lips,' and to 'lie in the heart' a degree still worse Staunton on *H II* i 2 91, quotes from an old Italian treatise on War and the Duello a passage in which the different gradations of giving the lie are enumerated as the simple 'Thou liest', then, 'Thou liest in the throat', 'Thou liest in the throat like a rogue', 'Thou liest in the throat like a rogue as thou art,' the last being an insult which could not be passed by without a challenge to combat

126 that receipt, that which I received I had, which I had, for the omission of the relative, see Abb § 211

127 reserved, kept to myself

129 For that, on 'that' as a conjunctive affix, see Abb § 151

130 Upon remainder account, in the matter of the balance of a heavy sum still due from him; dear, as an intensive, is frequent in Shakespeare

131 Since last queen This was Richard's second wife, Isabella daughter of Charles VI of France, whom he married

at Calais in 1396 while she was yet a child some nine years old

132 For, as regards

133, 4 but to my own disgrace case "Norfolk always denied having killed Gloster, and by the words 'neglected my sworn duty,' he probably refers to his having failed to place Gloster in the Tower, and having taken him instead to Calais, where he was, according to Holinshed, smothered in his bed by servants commissioned to do so" (C Clarke)

138 A trespass, soul, a sin which grievously distresses my soul, to 'tex' in former days was used with a stronger meaning than it now bears, it being in modern language applied chiefly to petty troubles.

139 But ere sacrament, a full confession of sin, being a condition enforced by the Church before the sacrament could be partaken of

140 exactly, on every point, stating each particular for which forgiveness was desired, cp A C v 2 139, "This is the brief of money, plate, and jewels I am possessed of, 'tis exactly valued"

142 as for, appeal'd, as for all the other charges brought against me, see note on l 4

143 It issues villain, it is born of the malice of, etc

144 recreant, cowardly, "properly the present participle of *recroire*, to believe again, also to restore, deliver, or give back," (Cotgrave) the present participle *recroiant* and past participle *recroen* partook of the sense of Low Lat *recrodere*, from which *recroire* is derived. This verb, literally to believe again, or to alter one's faith was also used in the phrase *recroedere*, to own oneself beaten in a duel or judicial combat" (Skeat, *Ety Dict*). degenerate, i.e. from the noble race of which he is sprung

145 in myself, in my own person

146 interchangeably, in exchange for the gage which he has thrown down.

147 Upon, at

148 To prove, in token that I will prove

149 Even bosom, by shedding the best blood locked up in his heart

150 In haste whereof, for the hastening of which

153. Let's purge blood, let us physic this choleric disease, under which you are both labouring without bleeding

154 This, *sc* remedy

155 incision, the term used in lancing.

156 conclude and be agreed, come to a mutual and final agreement, cp Cor in 1 145, "where gentry, title, wisdom Cannot conclude but by the yea and no Of general ignorance"

157 Our doctors bleed. In days when bleeding was an almost universal remedy, quacks pretended to foretell what seasons were favourable for the operation Cp Fletcher, *The Chances*, 1 s 79, "Why, all physicians And penny almanacks allow the opening Of veins this month"

160 To be age, it cannot but become an old man like me to be a peacemaker, and therefore I will undertake the task

162 When, Harry, when? how long are you going to delay doing what I bid you? An exclamation of impatience very common in the old dramatists

163 Obedience again, the obedience you owe to me as your father enjoins that I should not have to repeat my command

164 no boot, nothing to be gained by refusing. i.e. it is vain for you to refuse when your king commands, boot, A S *but*, profit, advantage

165 My life shame, I am ready to lay down my life at your bidding, but not to sacrifice my honour

168 Despite grave, which in spite of death will still live honourably upon my grave

169 To dark have, I will not place in your hands to turn to disgrace the gloom of the grave I can endure, but not the deep shadow of dishonour

170 impeach'd "The word 'impeach' means, originally, 'to hinder,' from the French *empêcher*, and thence 'to accuse,' because the first step in an accusation is to secure the personal attendance of the accused on the day of trial, thus impeding his free action" (Cl Pr Edd) baffled, foiled, disgraced "The history of the word is recorded by Hall, Chiron Henry VIII, anno 5 Richardson quotes the passage to show that *to baffull* is 'a great reproach among the Scottes, and is used when a man is openly periured, and then they make of him an image prynted reuersed, with his heeles upward, with his name, wondering, cryenge, and blowing out of [i.e. at] hym with hornes, in the moost despitefull manner they can'" (Skeat, *Ety Dict*) The etymology of the word is doubtful

172, 3 his heart blood Which, the heart-blood of him who, etc., cp II V ii 2 27, "heart grief"

174 Hous tame, according to Malone an allusion to the lion of England and the golden leopard, the crest of the house of Norfolk The Cl Pr Edd, however, point out that the present Norfolk crest is a golden lion, and French gives as Mowbray's arms "*(Gules [i.e. red] a lion rampant Argent [i.e. silver])* The

expression need not be taken to mean anything else than that the more powerful animal makes the less powerful one to cower down before it, i. e. that a duke must yield to a king

175 but not spots, a reference to *Jeremiah*, xiii 23, "Can the Ethiopian change his skin, or the leopard his spots?" his, the king's allusion is a general one intended to be taken particularly, and so Norfolk by his answer takes it take but my shame, if, by taking it upon yourself, you will relieve me of the disgrace which I should incur by surrendering the gage thrown down for my acceptance, I at once, etc

177 mortal times, human life

178 that away, that being lost

179 Men are clay, a man is nothing nobler than a piece of, etc Cp *Hamlet* v 1 231-3, "Alexander died. Alexander was buried. Alexander returneth into dust, the dust is earth, of the earth we make loam"

180 a ten-times-harr'd-up chest, a chest secured, in the strongest possible manner

182. is my life, i. e. the two things are identical

184 mine honour try, let me make trial of my honour in combat with him who has endeavoured to destroy it, for the transposition in dear my liege, see Abb § 13

186 throw up, abandon

188 Shall I sight? Do you wish that I should be humbled in the sight of my father, who should be the last of all men to witness my disgrace?

189, 90 Or with dastard? Or that in the presence of this craven, who stands here cowed by my defiance, I should wrong my nobility by the pallor of that fear which the faces of none but beggars should wear? For pale beggar-fear, cp *Macbeth* iv 1 85, "That I may tell pale-hearted fear it lies", for impeach, see note on l 170

191 with such feeble wrong, by an insult showing such weakness.

192 Or sound parle, or basely make overtures for peace A 'parle' or 'parley' was a conference with a view to negotiations, and an invitation to it was commonly given by the sound of a trumpet, cp *K J* ii 1 205, "Our trumpet call'd you to this gentle parle"

193 The slavish fear, that which would act as the instrument of fear in slavishly retracting what had been boldly uttered, for motive, cp *A H* iv 4 20, "As it hath fated her to be my motive And helper to a husband"

194, 5 in his face, with bitter insult in the face of Nowbray where shame dwells as though it were its home

197 Which since friends, and since our command is power less to make you friends

198 as your, it, on peril of your lives if you fail to appear

199 Coventry, in Warwickshire, about nineteen miles from Birmingham Saint Lambert's day, September 17th

200 arbitrate, determine cp *Macb* v 4 20, "But certain issues strokes must arbitrate" Literally, to act as an umpire, and so used in *R J* iv 1 63, "This bloody knife Shall play the umpire, arbitrating that Which the commission of thy years and act Could to no issue of true honour bring"

201 The swelling, hate, the quarrel now so inflated by your inveterate hatred, cp *Lear*, iv 4 27, "No blown ambition doth our arms incite"

202 atone, reconcile, literally 'make at one', cp *A C* ii 2 102, "The present need speaks to atone you"

203 we shall chivalry we are determined that a trial of arms shall by the prowess of the victor, decide whose cause is just, justice shall mark out by the victory of the one or the other on whose side right is C Clarke remarks, "There is peculiar appropriateness in the employment of the word [design] here, because designator was a term applied to 'a marshal, a master of the play or prize, who appointed every one his place, and adjudged the victory'."

204 5 Lord Marshal, alarms Lord Marshal, command that our officers at arms be ready to regulate the decision of this homebred quarrel home alarms, contrasted with alarms of foreign invasion, the officers at arms were those charged with the management of tournaments and combats, like the present one, of a more deadly nature Norfolk himself was Lord Marshal, and on this occasion his duties were discharged by the Duke of Surrey To mend the metre here, some editors omit Lord

SCENE II

STAGE DIRECTION The Duchess of Gloucester, Eleanor Bohun, widow of Thomas, son of Edward the Third

1 the part blood, my relationship to Gloster

2 3 Doth more life' urges me more strongly than your entreaties to take steps against those who so foully murdered him; if any thing could move me to seek their punishment, it would be the fact of their having butchered Gloster

4, 5 But since . . . heaven, but since punishment belongs to those to whom the sin, which we cannot punish, is due Gaunt hints that Richard had a share in Gloucester's murder, and later on openly accuses him of it

6 Put we heaven, let us leave our cause of complaint to be decided by heaven when it shall please to do so

7 they, Shakespeare frequently uses heaven as a plural, e.g. *Mach* ii 1 4, *Oth* i 2 47, *R III* v 3 20

9 Finds . . . spur? Does not the tie of brotherhood prompt you to any speedier vengeance? are you really content to wait till heaven shall see fit to exact vengeance?

10 Hath fire? is your love but in ashes? is it but as burnt out coals?

14, 5 Some of these cut; the same thought repeated in both lines, in the former the imagery referring to "vials," in the latter to "branches", though strictly speaking, it was the 'thread of life,' that Atropos, the third Destiny cut. Those that died a natural death were Edward, the Black Prince, William of Hatfield, Lionel of Antwerp, and William of Windsor

20. his summer faded, his life being cut off in its prime

21 envys, here, as frequently in Shakespeare, the word is used in the sense of hatred, malice

22 his blood was thine, you and he were of the same blood

23 self mould, for 'self' as an adjective, see Abb § 20

25 in him, by his death

26 28 thou dost life In seeing your brother murdered, your brother who was the copy of your father, without attempting to avenge his murder, you are in a large measure a party to your father's death For consent, cp 1 *H VI* i 5 34, "You all consented unto Salisbury's death", *Oth* i 2 297, "Did you and he consent in Cassio's death?", model is used by Shakespeare both of a pattern after which something is to be made, and of the thing made in imitation of a pattern

29 despair, despondency, want of courage

31 Thou showest life, you show your enemies how without obstacle they may make their way to your life

35 to safeguard, to protect, cp *H V* i 2 176, "Since we have locks to safeguard necessities"

38 His deputy sight "Mr Staunton punctuates thus 'His deputy anointed, in His sight Hath caused his death' We have adhered to the old stopping because the king was anointed at his coronation in the house of God and therefore especially in

His sight This part of the ceremony made the greater impression as the king was stripped to the waist" (Cl Pr Edd)

40 I may never, it is impossible for me ever "In 'I may not come' *may* would with us mean 'possibility,' and the 'not' would be connected with 'come' instead of *may* 'my not-coming is a possibility' On the other hand, the Elizabethans frequently connect the 'not' with *may*, and thus with them 'I may not come' might mean 'I can-not or must not come'. Thus *may* is parallel to *must* in the following passage — 'Yet I must not, For certain friends that are both his and mine, Whose loves I may not drop'—*Macb* iii 1 122' (Abb § 310)

41 against His minister, it is the fact of Richard being God's minister vice gerent on earth, not any other cause, which deters me from lifting a hand against him

42 complain myself Steevens gives several instances from old writers of 'complain' as a transitive verb (though none of the reflexive use, as here), and Mason observes that the phrase complain myself is a literal translation of the French *me plaindre*

46 cousin, see note on 1 1 28 fell, cruel; A S *fel*, fierce, dire

47 sit, optative, may they sit'

49 ~~if misfortune~~ career, ~~if he escape misfortune at the first onset~~ career was a technical term in tilting for the encounter at full speed of the mounted knights

53 A caltiff recreant to, a miserable apostate yielding himself captive to, etc, caltiff, literally a captive, Skert quotes Chaucer, *Troilus and Cressida*, iii 331, "Caltif to cruel Kyng Agamemnon," = captive to the cruel King Agamemnon, recreant, properly a present participle, and literally one who believes again, and so changes his faith an apostate

54 sometimes, formerly, Shakespeare uses "sometimes" and "sometime" indifferently for 'from time to time,' 'once,' 'formerly'

55 With her life, must pass the remainder of her life with no other companion than grief, cp *K J* iii 1 73, 'here I and sorrow sit, Here is my throne, bid Kings come bow to it'

57 As much good, etc., i e may as, etc

58 9 ~~grief weight it is not its emptiness which causes grief to rebound as hollow bells do, but its weight, for if my grief rebounces itself, it is not because it is so light but because it is so heavy~~

(s), 1 I take done I though I now bid you farewell without saying more of my griefs, I do so before I have half begun the story of them, for sorrow though it may seem done, has not in

reality passed away : *e* do not suppose, from my now saying no more of my sorrows, that they are in any way healed

62 Commend, give loving messages from me to, etc

65 what? : *e* what was it I wished to say?

66 With all good speed, as quickly as he possibly can Plashy, in Essex, midway between Chelmsford and Dunmow, was the residence of the lord high constables of England, and was occupied by the Duchess in virtue of her husband having held that office.

67 Alack, probably, according to Skeat, a corruption of *ah*, *lah*, M E loss, misfortune, and so meaning 'ah! failure,' or 'ah! a loss' and what, etc, : *e* and yet what good is it my asking him to visit me there, for what will he find except, etc

68 lodgings, apartments, chambers, cp II *H IV iv* 5 234, "Doth any name particular belong Unto the *lodging* where I first did swoon?" unfurnish'd walls no longer, as in former days, hung with rich tapestry

69 offices, those belonging to servants, the kitchens, pantries, etc The Duchess means that she can no longer show her old hospitality to visitors

70 for welcome, in the way of welcome.

71 Therefore there, therefore, though I still ask you to carry my kind messages, do not bid him come to me, as I just now asked you to do

72 To seek where, : *e* for there he will find nothing but sorrow, and that he need not take a journey to find, for it is to be found everywhere

73 will I hence, the verb of motion omitted, as frequently with adverbs and prepositions

74 The last eye For the last time, with weeping eyes, I bid you farewell

SCENE III

1 Aumerle Edward Plantagenet, eldest son of the Duke of York, was made Duke of Albemarle, or Aumerle, by Richard II, and afterwards "for being Richard's friend" (I 2 42) was degraded by Henry IV to his former title, Earl of Rutland At the combat between Mowbray and Bolingbroke he officiated as Lord High Constable

3 sprightly and bold, for this ellipsis of the adverbial inflection, see Abb § 397

4 appellant's, challenger's, here the Earl of Hereford

STAGE DIRECTION When they are set, i.e. seated

9, 10 and orderly cause, and, in accordance with the regular procedure in such cases, administer to him an oath that his cause is just; For swear, used transitively, cp *J. C.* ii 1 129, "Swear priests and cowards and men cautelous"

14 on thy oath, by virtue of your character as a knight, and of the oath you took when you were made one; a hendiadys for 'knightly oath'

15 As so defend valour, as you hope that heaven and your valour may protect you in accordance with your prayer—the prayer customary on such occasions, "defend me heaven," used by him in 1 25

17 engaged, bound

18 defend, forbid, frequent in Shakespeare, e.g. *Oth* i 3 267, "And *hæven defend* your good souls that you think," etc., i *II* i 1 38, "And *God defend* but still I should stand
"0"

20 my succeeding issue "Notwithstanding that the emendation of the Folios [*his*] yields an easier sense, we follow the reading of the Quartos, which may be explained, inasmuch as the Duke of Norfolk's 'succeeding issue' would be involved in the forfeiture incurred by disloyalty to his king. It may also be noted that King Richard had never any issue" (*Cambridge Shakespeare*)

21 appeals, see note on 1 1 4

23 in myself we should now say either 'in defending myself, or 'in the defending of myself', see Abb §§ 93, 178

25 as, according as

28 plated war, habited in plate armour, broad solid armour as distinguished from mail, which was composed of small pieces or scales

30 Depose cause Cause him to make his deposition on oath that his cause is just. Shakespeare does not elsewhere use the transitive verb in this sense

32 lists were the space enclosed for the combat

34 so defend, according as you hope that heaven may protect you

42. no person be, let no person be

43 daring hardy, on compound adjectives in which the first has an adverbial force, see Abb § 2 as to lists, i.e. in order to interfere with the combatants

44, 5 such officers designs, the officers appointed to see that the combat is carried out in a fair and orderly manner, cp

1 80, 1, "I'll answer thee in any *fan* degree, or chivalrous *design* of knightly *trial*" We should now say either 'such officers as are appointed,' or 'the officers appointed'

50 a *ceremonious* leave, a formal farewell such as persons under the circumstances usually take, not the mere brief words used when parting for a short time only

51 several, each of his own friends

52 in all duty, with all duteous subjection

56 royal, because the combat was to take place in the presence of the king

57 my blood, you who are of the same blood as myself

58 dead, when dead

59, 60 O, let spear, "Bolingbroke means, if he were to be slain by Mowbray, he would shew himself unworthy of being lamented, and it would be a profanation to weep for him" (Cl Pr Edd), gored, pierced, "formed as a verb from M E *gare*, *gor*, *gar*, a spear" (Skcat, *Ety Dict*)

61 as is fight, as is the falcon when about to swoop down upon its quarry

65 I have death, my business is with death

66 cheerly, cheerily

67 at English feasts "The custom of ending a great dinner with confectionery of elaborate structure was general throughout England in Shakespear's time, and still exists in college-halls From the emphasis laid upon 'English,' the author seems to imply that the custom was peculiar to this country Compare Bacon (*Life and Letters*, ed Spedding, vol III, p 215, note) "Let not this Parliament end, like a Dutch feast, in salt meats, but, like an English feast, in sweet meats" (Cl Pr Edd) regret, greet

68 the daintiest, *sc* viands

70 regenerate, born anew in me

71 twofold, *i e* his own and that of his father

72 To reach at head, cp 1 *H II* 1 3 202, "To pluck bright honour from the pale faced moon"

73 Add proof, make it doubly proof against the weapons of my enemy, 'proof armour,' or 'armour of proof,' was armour the strength of which had been proved or tested So, we still speak of proving a sword, gun barrel, cannon, etc

75 waxen coat, coat which to the touch of my lance shall be as penetrable as if made of wax, cp *T N* II 2 31, "How easy is it for the proper-false In women's *waxen* hearts to set their forms!" *i e* hearts easily impressed

76 And furbish Gaunt, and give a fresh lustre to, etc., a Gaunt i.e. of Gaunt

77 lusty haviour, brave demeanour in battle even adds an emphasis to the words

80 doubly redoubled, so, in *Macb* i 2 28, "Doubly redoubled strokes upon the foe", redoubled is metrically a quadrisyllable

81 amazing, which confounds, bewilders, the word was in Shakespeare's day used in a more forcible sense than it now has, cp *K J* ii 2 137, "Bear with me, cousin, for I was amazed Under the tide" Probably from a intensive and *maze*, a labyrinth, confusion casque, helmet

82 Of thy enemy, of the pernicious enemy opposed to you

84 Mine innocency thrive! May my innocence (of all treason) and the help of St George (the patron saint of England) help me to succeed!

88 with a freer heart, with a heart more lightened by freedom

90 golden, precious uncontroll'd, 'control' is short for counter-rolle, the old form of counter-roll — O F *contrôle*, a duplicate register used to verify the official or first roll" (*Skert, Nty Dict*)

91 dancing, i.e. with joy, cp *Cor* iv 5 122, "but that I see thee here. Thou noble thing! more dances my rapt heart", and v 3 99, "Make our eyes flow with joy, hearts dance with comforts"

92 this feast of battle, this combat which is as a feast to me

93 peers, equals in rank

95 as to test, "as if I were going to a mock-fight" (Schmidt), others explain the words as taking part in a masque or revel

96 truth hath a quiet breast, there is no doubt or disquietude in those who know their cause to be just

97 securely, with certainty, perfect assurance

98 conched, calmly reposing

102 amen, so be it

105 for God, in God's cause

106 On pain recreant, it being the penalty of his not proving Norfolk to be a traitor that he himself shall be declared false and recreant

108 him, i.e. Bolingbroke

112 approve, prove, as frequently in Shakespeare, cp *H II* i 2 180, "my growth would approve the truth" *A II* iii 7 13 "For you have show'd me that which well approves You're great in fortune"

114 with a free desire, eagerly desiring

115 attending, waiting

STAGE DIRECTION *A charge*, a set of notes on the trumpet giving the signal for the onset

117 *warder*, a *truncheon* borne by those who presided at such combats, the throwing down of which was a signal for the combat to cease

118 lay by, put off, lay aside

121 *Withdraw with us*, said to the peers about him

122 while we decree, till we announce to these dukes what our decree in the matter is, for while = till, cp *Macb* iii 1 44, "while then, God be with you", and 'whiles' *T' N* iv 3 29, "He shall conceal it *Whiles* you are willing it shall come to note for return, cp *Pcr* ii 2 3, "Return them, we are ready"

123 Draw near, said to the two combatants

124 And list done, and listen to the decision at which in deliberation with our counsel we have arrived

125. For that, in order that, 'for' with the indicative meant 'because,' with the future or conditional 'in order that'

126 fostered, nourished, 'foster,' A S *fóstor*, nourishment, from A S *fóda*, food

128 ~~Of civil sword, of wounds dealt in civil war by the hands of those who are neighbours (and therefore should be friends). The only known copies of the first quarto give 'cruel' for civil, and that reading is adopted by Dyce~~

129 eagle-winged, soaring aloft like the eagle

131 rival-hating envy, jealous hatred set on you, instigated you

132, 3 which in sleep, which now has been rocked to a sleep as calm as that of an infant The folios and the fifth quarto omit ll 129-33, which were restored by Pope from the quarto of 1598

134 Which, *sc* sleep

134-7 Which so peace, the meaning seems to be 'from which sleep peace being awakened with,' etc, might be driven from our quiet confines, untuned, discordant

135 bray, a word especially applied to the clangour of trumpets

136 grating shock, clash of arms in the shock of battle

138 banish is as frequently used without the preposition as with it

140 upon pain of life, upon pain of losing your life

112 regret, greet again

143 stranger, a substantive used as an adjective, cp *M N D* 1 1 219, "To seek new friends and *stranger* companies"

147 Shall point on me, shall shine down on me *gild*, give a radiance which it would not otherwise have

150, 1 The sly *exile*, the hours, as they creep along with noiseless, stealthy step, shall not bring an end to the grievous exile imposed upon you, its limit being one to which there is no date set For sly the second folio gives 'fly,' which, with a hyphen, some editors adopt, and perhaps the idea of the stealthy, imperceptible, movement of time, involved in sly, is hardly in keeping with the tediousness that the hours would have to one in exile. determinate, "a legal word applied to a bond Cp *Sonn LXXXVII* 4, 'My bonds in thee are all *determinate*' The expression 'determinate the dateless limit' is pleonastic 'Dateless' is used in a legal sense in *R J* 1 3 115, 'A *dateless* bargain to engrossing death'" (Cl Pr Edd) dear, used as an intensive, grievously felt, cp *Tim* 1 1 231, "*dear* peril," *Oth* 1 3 260, "*dear* absence," in both cases meaning bitterly felt

152 The hopeless return, for word, used of a phrase, cp *R J* 1 4 40, "Tut, 'dun's the mouse,' the constable's own word"

156 A dearer maim, a richer reward, not so cruel an injury Monck Mason points out that as Shakespeare here uses merit in the sense of 'reward,' so he frequently uses 'meed,' which properly means 'reward,' for 'merit' Johnson objects to the phrase to 'deserve a merit', but probably if it had not been for the parenthetical line, "As to be cast forth in the common air," we should have had some other word, such as 'expected,' for deserved, and, further, deserved, though not a suitable word with merit, is perfectly suitable with maim, the nearer of the two objects.

159 These forty years, Mowbray is apparently speaking in round numbers, for, as the Cl Pr Edd point out, he could not at this time have been more than two and thirty years old

161 forgo, usually but inaccurately spelt 'forego,' is, like 'forbid,' 'fordo' 'forgive,' etc., formed from the intensive 'for,' = through, thoroughly, and 'go'

162 viol, "a six stringed guitar This speech is entirely Shakespeare's own invention It is not probable that Norfolk was ignorant of French and Latin, as he had been sent on an embassy to France and Germany" (Cl Pr Edd)

163 cunning instrument instrument cunningly, i.e. skilfully, constructed, cp *Cymb* iv 2 186, "My *ingenious* instrument," said of the instrument on which Imogen was playing, cased up, shut up in its case.

164 being open, when taken out of its case his hands, the hands of him, for *his*, *her*, etc., as the antecedent of a relative, see Abb § 218

165 That knows harmony, not taught so to touch it as to call forth the harmony in it

167 doubly portcullis'd, barred up as by a double portcullis, which is a sliding door of cross timbers or ironwork let down to protect a gateway

168 unfeeling, insensible to wrong

170 to fawn upon a nurse, i.e. with the object of being taught a new language

172, 3 What is breath? Your sentence, therefore, which robs me of the privilege of breathing my native air, condemns me to a silence which is but death in life

174 It boots thee not, it does you no good, see note on 1
164- compassionate, passionately sorrowful for yourself, bewailing your fate in these passionate terms, the only instance in Shakespeare of the word used in this sense

178 take an oath with thee, pledge yourself by an oath which will be binding upon you when away

179 Lay hands, the hilt of the sword in former days, forming with the blade a cross, was used to swear upon, cp *W T* II. 3 168, "Swear by this sword", *H IV* II 4 229, "Swear, by these hilts, or I am a villain else"

181 Our part yourselves,—for as regards ourself, we, in banishing you, absolve you of the allegiance due to us Warburton points out that it is a question much debated among the writers upon the law of nations whether a banished man is still bound by allegiance to the state which sends him into exile

183 so help God with the help of truth and God

185 Nor never, the double negative adding emphasis

186 regreet, mutually greet

187 This lowering hate, this heavily frowning tempest of your hatred first brewed in your native land

188 advised, deliberate, very frequent in Shakespeare, e.g. *K J* IV 2 214, "More upon humour than *advised* respect" We still use the adverb 'advisedly' in the same sense

189 complot, plot together, though here meaning little more than 'plot' The Cl Pi Edd remark that "this almost tautological language is used, as in legal documents, to include every form of conspiracy in the oath"

190 our state, our greatness, majesty, as in III 2 163, "Scoffing his state and grinning at his pomp"

193 so far as to mine enemy—so far as I can bring myself to speak to an enemy, I say, etc

194 permitted us, allowed the combat to proceed

195 had wander'd, would have been wandering

196 Banish'd flesh, driven from this body which is as a sepulchre to the soul cp *M I* v 1 63 5, "Such harmony is in immortal souls, But while this muddy vesture of decay Doth grossly close it in we can not hear it", and below, in 2 167, 'As if this flesh which walls about our life.'

198 fly, subjunctive

199 along, "O *E and lang*, from *and* against, facing, in a direction opposite—*lang*, long At first an adjective 'extend ing away in the opposite direction, far stretching, extended, continuous,' then used with genitive case as 'the lengthened or continuous extent of,' 'the whole length of,' 'the long way off,' or *absolutely*, 'the long way,' 'lengthwise'" (*Murray, Long Dict*)

200 The clogging... soul, this burthen of conscious guilt which will hinder all peace of mind.

202 My name be blotted, may my name be obliterated the book of life, the heavenly record of those who have merited happiness hereafter

205 all, used adverbially shall rue, will have cause to regret when he discovers what you really are

206, 7 Now way I cannot go wrong wherever I may wander, for except to return to England, all the world is open to me

208, 9 even heart, the grief of your heart is reflected even in your sad eyes aspect accented on the latter syllable

211 spent, being spent

214 wanton, luxuriant, gay with blossoming trees and flowers

216 in regard of me, out of consideration to me

220 bring their times about complete their revolutions

222 extinct, extinguished quenched, used only here in *Hamlet* 3 118, "these blazes *extinct* in both" In *Oh* ii 1 81, we have the form "extincted" in a metaphorical sense, "Give renew'd fire to our *extincted* spirits"

223 inch, small remaining portion

224 blindfold death, death which closes the eyes of all

227 sullen sorrow, morose sorrow the effect produced by sorrow being ascribed to the sorrow itself, sullen, "originally merely solitary, then 'hating company,' or morose" (*Skeat, Eng Dict*)

229 to furrow age, to plough deep wrinkles of age in my brow

230 his pilgrimage, the weary progress of time

231 Thy word death, your word will be accepted by him as authority for shortening my life, i.e. you can command my death if you so please, cp. *H IV*. i 3 68, "let not his report Come *current* for an accusation Betwixt my love and your high majesty" A figure from coinage which runs in the king's name In *H IV* ii 1 132, the Chief Justice plays upon the word in connection with 'sterling', "Pay her the debt you owe her, and unpay the villany you have done her the one you may do with *sterling* money, and the other with *current* repentance"

233 upon good advice, upon mature deliberation, *M M* v 1 469, "I thought it was a fault, but knew it not, Yet did repent me, after more *advice*", *T G* ii 4 207, "How shall I dote on her with more *advice* That thus without *advice* begun to love her!"

234 Whereto, gave, to which, as a party to the deliberation, you gave your assent

235 to lour, to frown, to be angry at

237 You urged me as a judge you called upon me to give my opinion in the character of a judge, i.e. one bound to exclude all personal considerations had rather, should have preferred

240 To smooth mild, in order to extenuate his guilt, my opinion would have been expressed in terms less severe

241 A partial avoid, I wished to escape being falsely charged with partiality; partial, used proleptically. cp *Mach* iii 4 76, "Ere human statute purged the gentle weal," i.e. so that it became gentle; *Tim* ii 3 109, "when Jove Will o'er some high viced city hang his poison In the sick air," i.e. the air which will thus become sick, and below, iii 4 66, "Which waste of idle hours hath quite thrown down," i.e. hours which have become idle by the waste of them

242 the sentence, the verdict which I gave

243, 4 I look'd away, I hoped to hear some of you say that I was too strict in thus condemning my own son

245 gave leave, did nothing to hinder my tongue from, etc

247 bid him so, i.e. farewell

249 what presence know, what we by having you with us cannot ascertain, sc how he is faring

252 As far me, to the farthest point on land, i.e. the port from which he is to embark

254 That thou friends, as is shown by your saying nothing in return for the greetings of your friends

255 7 I have heart My reason is that, at a time when the tongue should be lavish in the expression of the grief over whelming my heart, no words, however many, would be enough for my farewells to you

258 Thy grief, the grief which you have to endure, is contrasted with that which I have to endure Gaunt means that his son's grief is a thing which will last only a short portion of his life, whereas his own grief, since he cannot expect to see his son again, is one which will last the whole remainder of his life

263, 1 My heart pilgrimage My heart, which regards my travels as a compulsory pilgrimage, will sigh when my tongue calls it travelling for pleasure, i.e. if my tongue could be brought to call my travels travelling for pleasure, it would be rebuked for falsehood by my heart, which regards such travelling as a compulsory pilgrimage In enforced, there is a contrast with the pilgrimages voluntarily undertaken to the Holy Land or to the shrine of some saint.

265 The sullen home return All you need do is to regard your weary pilgrimage as something which will make your return home the more delightful by way of contrast, *fol.* Lat *jolium*, a leaf, is gold or silver leaf placed at the back of a gem, in a ring, etc., to make its lustre all the more conspicuous cp *Hamlet* v 2 266, "I'll be your *foil*, Laertes, in mine ignorance Your skill shall, like a star in the darkest night, Stick fiery off indeed"

269 remember me, remind me; as very frequently in Shakespeare what a deal of world, what a vast distance.

270 jewels, those whom I hold dear, cp *Lear*, i 1 271, "The *jewels* of our father, with wash'd eyes, Cordelia leaves you," said of Regan and Goneril whom Lear held so dear

271 4 Must I not...grief? My travel in foreign countries will be but as a tedious apprenticeship, at the end of which, when I obtain my freedom, all that I shall be able to boast will be that I have served my time to grief A 'journeyman apprentice' is one who, in order to learn some trade, is bound for a certain term of years to a master in that trade, from whom at the end of that term, if he has served with diligence, he obtains his freedom, i.e. is qualified to set up in the trade, journeyman, from *F* *journee*, a day, is properly one who is hired by the day

275 the eye of heaven, the sun, so, in *M N D* iii 2 188, the stars are called (with a pun) "fiery oes and eyes of light"

277 thy necessity, yourself in these compulsory circumstances

279, 80 Think not King Cp Coriolanus's speech to the mob when he is banished, "You common cry of curs! I banish you"

281 Where it borne, in the case of those who shrink beneath it

282 to purchase, to acquire, "from O F *purchase*, later *purchasser*, 'eagerly to pursue, purchase, procure,' Cot" (Skeat, *Ety Dict*), cp *R III* ii 1 63, "I entreat true peace of you, Which I will *purchase* with my duteous service"

286 Look, it, for the redundant pronoun, see Abb § 243, and for what, § 252

287 To lie go'st, is to be found in the direction in which you are going

289 the presence strew'd, the presence chamber of the king strewed with rushes Before the days of carpets, rooms were strewed with rushes, and to this Shakespeare makes frequent reference, e.g. *Cymb* ii 2 13, "Our Tarquin thus Did softly press the *rushes*, ere he waken'd The chastity he wounded", *R J* i 4 36, "let wantons light of heart Tickle the senseless *rushes* with their heels" For presence, cp *H VIII* iii. 1 17, "The two great cardinals Wait in the *presence*"

291 measure, a stately kind of dance with measured steps, cp *M A* ii 1 80, where it is described as "full of state and ancientry"

292 *gnarling*, snarling, growling, cp ii *H VI* iii 1 192, "And wolves are *gnarling* who should gnaw the first" The word is imitative of sound

293 sets it light, treats it with contempt

294 who can, i.e. no one can, a question of appeal fire, metrically a dissyllable

296 cloy, satisfy to repletion, glut

297 By bare feast? by merely fancying that he is enjoying a feast?

298 wallow, roll oneself about, especially in mire, mud

299 fantastic, existing only in imagination

300 apprehension, conception

302, 3 Fell sorrow. sore Sorrow's cruel tooth never causes the wound to fester so badly as when it bites but does not lance the sore, i.e. does not relieve the inflammation as a lancet does when it pierces the afflicted part, Bolingbroke means that there are some sorrows which, when at their keenest anguish, relieve themselves, but that his sorrow is not of that kind

304 bring, conduct, escort, cp. *H V* ii 3 2, "let me *bring* thee to Staines"

305 I would not stay, i.e. behind in England

307 that bears me yet ' on whose bosom I still rest

309 true-born, and therefore loyal to my country

SCENE IV

1 We did observe said to Bagot and Green with reference to the manner in which Bolingbroke when leaving had paid court to the populace See II 23, 24, below

2 high, noble

3 next highway, nearest road

5 what store, what abundance, cp *T S.* in 2 188, "great store of wedding cheer"

6 none for me, none so far as I was concerned except, unless perchance, for the thought, cp *Macb* 1 7 24, 5, "And pity shall blow the horrid deed in every eye, That tears shall drown the wind"

8 Awakened...rheum, stirred up the inclination to weep, which of itself did not show any signs of activity

9 Did grace... tear, lent to our parting, which had nothing in it of real warmth, the appearance of being heart felt

12 for, because

13 That, the fact of my tongue disdaining, etc

15, 6 To counterfeit grave To make it appear that I was so overwhelmed by grief that the words of farewell, which I should otherwise have uttered, were swallowed up by emotion

18 He should have had, I would willingly have given him, Aumerle, etc

20 'tis doubt, it is doubtful

22 Whether friends Whether, kinsman though he be to us, his object when he returns home will be to see his friends, or for some much more questionable purpose, i.e. that of trying to get possession of the crown, for other instances of the subjunctive used indefinitely after the relative, see Abb § 367

24 Observed people, cp Caesar's account of the way in which Caesar counted the common people, *J C* 1 2 271 *et seqq*

27 did throw away, lavished it upon those who were utterly unworthy of it

28 with the craft of smiles, with smiling looks cunningly assumed in order to win their hearts, craft, for the sake of the word craftsmen

29 underbearing, endurance, cp *K J* in 1 65, "And leave those woes alone which I alone Am bound to *underbear*", the only other passage in which Shakespeare uses the word in this sense

30 As twere him, as though he would carry their affections into banishment with him, Shakespeare does not elsewhere use

affects exactly in this sense, for in *L L L* i 1 152, "For every man with his *affects* is born," the word means rather 'inclination,' 'tendency,' and in *Oth* i 3 264, "the young affects" = the desires of youth

31 Off goes oyster-wench, with haste he doffs his cap to a common fish-wife; bonnet, used nowadays only of the head gear of women, and the caps worn by Highlanders

33 And had knee, and he returns then salutation with a low bow "To illustrate this phrase," says Steevens, "it should be remembered that *courtesying* (the act of reverence now confined to women) was anciently practised by men"

35, 6 As were hope As though he was next in reversion for possession of the crown, and on him, next after us, our subjects were to fix their hopes, reversion, a legal term for the reverting of property to the original owner at the expiration of a term of years for which it had been leased, or on the death of the lessee.

37 go these thoughts, let these thoughts go; let them be banished from our minds, as he is banished from this country

38 stand out, are still in rebellion, cp *K J* v 2 71, "his spirit is come in That so stood out against the holy church"

39 Expedient made, prompt measures must be taken to crush them; for expedient, cp ii *H VI* iii 1 288, "A breach that craves a quick expedient stop" for manage, *K J* i 1 37, "Which now the manage of two kingdoms must With fearful bloody issue arbitrate"; and see below, iii 3 179

40, 1. Ere further loss Before that, by being left undisturbed, they avail themselves of the opportunity of strengthening themselves and weakening your power in the country

43 for our coffers, because our treasures too great a court, too lavish an expenditure in keeping up our state

44 largess, general bounty

45 to farm, to let out on lease, by allowing the revenues to be collected in return for a certain sum of money paid in advance. So, taxes were farmed out to the 'publicani' of the Roman empire Holinshed says the realm was farmed out to Sir William Scroope, Sir John Bushy, Sir William Bagot, and Sir Henry Green.

47 in hand, occupying our attention, cp *K J* iv 3, 158, "A thousand businesses are brief in hand," i.e. require to be speedily despatched

48 Our substitutes, those in whom we have vested the government of the country during our absence from it blank charters, charters in which the names of the persons from whom compul-

sory 'benevolences' were to be exacted, and the amounts of the contributions, were left to be filled in by the substitutes

50 subscribe them, enter their names.

52 presently, at once; without delay

54 grievous, grievously, dangerously

55 suddenly taken, attacked by a sudden disease post haste, with the speed of a post, or messenger, very hastily, cp III H VI n 1 139, "In haste, *post haste*, are come to join with you", to 'post' was to travel with great speed, a 'post,' a carrier, speedy messenger

58 Ely House "The Bishop of Ely's palace in Holborn, the site of which is still marked by 'Ely Place'" (Cl Pr Edd)

59 in, into, as frequently in Shakespeare

60 To help him to, to assist him in going to

61 The lining, that with which his coffers are lined, stuffed, the money, with a pun on coats

64 Pray God late 'let us pray God that, quickly as we may go, we may find him dead when we arrive

ACT II SCENE I

1, 2. Will the king youth? Will the king arrive in time for me to spend my last breath in giving salutary advice to his rash and reckless youth? Gaunt is not asking a question to which he expects an answer, but expressing an impatient hope that the king may come in time etc.

3 nor strive breath, nor waste your breath in attempting a useless task, the emphatic double negative

4 all, wholly, adverb

5 They say, men say, it is commonly said

6 Enforce, compel, deep harmony, the solemn strains of some instrument to which it is impossible not to attend

8 For they pain. For men recognize that there must be truth in words which those who utter them do so with much difficulty, i.e. which, if they were not true, would not be uttered, when to do so gives the speaker so much pain.

9 He that more he, whose speaking is so soon to be interrupted by the approach of death, is listened to with greater attention for the omission of the preposition after listen'd see Abb § 102

10 to gloss, to use flattering speech: from the substantive 'gloss,' a gloss, commentary, interpretation

12 the close, the "dying fall" of *T N* i. 1. 4 Cp *H V*. i 2. 182, "Congreeing in a full and natural *close* Like music", Bacon, *Adv of Learning*, ii v 3 33, Wright's ed, "Is not the trope of music, to avoid or slide from the *close* or cadence, common with the trope of rhetoric of deceiving expectation?", Milton, *Ode on the Morning of Christ's Nativity*, l 100, "With thousand echoes still prolongs each heavenly *close*"

13 is sweetest last, longest retains its pleasing effect

14 Writ, the form usual in Shakespeare, the Elizabethan authors, owing to the tendency to drop the inflection *-en*, frequently using the curtailed form of participles

15 my life's counsel, the advice I have so often proffered in my life time

16 undeaf, cause to listen, to 'deaf' is used in *L L L* v 2. 874, *K. J* ii i 147 For the conversion of nouns and adjectives into transitive verbs, see Abb § 290, and cp *Sonn* v 4, "Time will *unfan* that fairly doth excel"

17 other flattering sounds, other sounds and those flattering ones.

18 of his state, found The reading in the text is that of the folios and later quartos, the Cambridge editors adopt Collier's conjecture "of whose taste the wise are *fond*," which is the reading of the first quarto with "*fond*" for "found" Delius reads "praises of his state, then there are *fond*," etc

19 Lascivious metres, ballads of a dangerously seductive sound to the ear venom, poisonous, pernicious, used again as an adjective in *R III* i 3 201, "His *venom* tooth", *C E* v 1 69, "The *venom* clamours of a jealous woman", in *H VI* ii 2 138, "as *venom* toads"

20 open, readily giving admission

21 proud, i. e. of its fine fashions

22, 3 Whose manners imitation. Whose manners our nation, having no originality of its own, clumsily mimics when they have there become stale, cp *J C* iv 1 36 2, "one that feeds On abjects, orts and imitations, Which, out of use and staled by other men, Begin his fashion", and *M I* i 2 79 82, "How oddly he is suited I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany, and his behaviour every where" "Our author," remarks Johnson, "who gives to all nations the customs of England, and to all ages the manners of his own, has charged the times of Richard with a folly not perhaps known then, but very frequent in Shakespeare's time, and much lamented by the wisest and best of our ancestors"

24-6 Where, ears? Nowhere in the world does any vanity obtrude itself—provided it be new, it matters nothing how vile

it is—but a rumour of it quickly finds its way to his ears, cp in *H IV* v 6 86, "I will *buzz* abroad such prophecies."

27 Then, seeing that this is so all, used adverbially

28 Where regard In a case, like his, in which an obstinate will quarrels with that which wisdom holds in estimation, for mutiny, cp *A C* iii 1 14, for regard, cp *J C* iii 1 224, "Our reasons are so full of good regard"

29 Direct choose, do not attempt to guide him who is certain to go his own way, we no longer use himself (which is properly the old dative) as a nominative without the personal pronoun 'he'

30 lose, spend in vain in talking to him

31 Mothinks, impersonal verbs were more common in early English than in Elizabethan English, and more common in Elizabethan than in modern English new, newly

32 expiring, for sake of the antithesis with "inspired" foretell of him, prophecy in respect of him Cp i *H IV* v 4 83, and Campbell's *Lochiel*, "'Tis the sunset of life gives me mystical lore, And coming events cast their shadows before"

33 His rash riot, his dissoluteness which now burns with so violent and fierce a flame

35 Small, light 36 betimes, quickly, literally, 'by times.'

37 With eager feeding, when it is swallowed too fast

38 Cormorant, literally, a sea-bird with a voracious appetite, from Lat *corvus marinus*, a sea-crow

39 Consuming means, having eaten up the substance at its command

40 this scepter'd isle, this island hitherto ruled by kings worthy of the title

41 This earth of majesty, this country so majestic in its grandeur this seat of Mars, this land so worthy to be the home of the god of war, its inhabitants being of so valorous a nature

42 other, second, demi-paradise, almost a Paradise; cp *A C* i 5 23, "The *demi Atlas* of this earth," said of Antony.

43, 1 This fortress war, this fortress which Nature has built as a protection for herself against pollution and invasion; it seems hardly necessary to take infection in its ordinary sense of infectious disease

46 set, as a precious stone is 'set' in a ring, etc

47 In the office, in the way of, performing the office of, etc

48 a moat, a deep and wide ditch cut round a fortress or a house, and filled with water when an attack was anticipated

49 envy, malice, hatred, a meaning very frequent in Shakespeare for the double comparative, see Abb § 11

50 this earth seems a weak expression, and the line is omitted in *England's Parnassus*, 1600, where the rest of the passage is quoted

52 Fear'd breed, feared in consequence of the stock to which they belong and which had so often shown itself terrible

54 For Christian service, for service in the cause of Christ, i.e. in the crusades for possession of the Holy Land. The line is parenthetical

55 stubborn Jewry, Judæa, the country of the Jews who obstinately refused to acknowledge the divinity of Christ

56 Of the world's ransom, of Him who by His sacrifice of atonement ransomed the world from the doom otherwise awaiting it

58 for, by reason of

59 leased out, see note on 1 3 35 I die pronouncing it, I say this on my death-bed, but also perhaps with the additional meaning that it almost kills him to utter such words

60 a tenement, a (small) holding pelting, paltry, cp *M N D* ii 1 91, "Have every *pelting* river made so proud", and of persons, *M M* ii 2 112, "every *pelting*, petty officer"

62, 3 Whose rocky Neptune. Cp *Cymb* iii 1 18-20, "your isle, which stands As Neptune's park, ribbed and paled in With rocks unscalable and roaring waters"

64. inky blots, "a contemptuous term for writings" (Boswell), sc the leases by which the realm was farmed out, rotten, which have no strength in them

66 Hath made itself Has now of its own act (i.e. through the instrumentality of its king) become enslaved

67 scandal, shame; literally, a snare, then offence, stumbling-block

68 ensuing, about to happen, cp *R III* ii 3 43, "men's minds mistrust *ensuing* dangers"

STAGE DIRECTION. Bushy, "Sir John Bushy was Speaker of the House of Commons in 1394, and, with Sir Henry Green, was one of the six commoners appointed to act with twelve peers, as Commissioners in 1398, invested with the whole powers of the Lords and Commons" (French, *Shakespeareana Genealogica*) Green, "Sir Henry Green appears to be the second son of Sir Henry Green, Justice of the King's Bench, 23 Edward III" *ib* Bagot, "Sir William Bagot was Sheriff co Leicester, 6 and 7 Richard II He escaped from Bristol Castle, and joined the king in Ireland, but on his return was committed by Henry IV

to the Tower, whence he was released November 12, 1400, and being received into favour served again in Parliament. He died in 1107" *ib* Ros, "William de Ros, who succeeded his brother as seventh Lord Ros, of Hamlake He was summoned to Parliament from 1394 to 1413 Henry rewarded his services by appointing him Lord Treasurer of England, and a K G' He stood very high in that monarch's favour, and died at Belvoir in 1414" *ib* Willoughby, "William de Willoughby, fifth baron Willoughby de Eresby, summoned to Parliament from 20 Richard II to 11 Henry IV, in which year, 1409, he died" *ib*

70 raged, exasperated The word has been suspected and various conjectures offered; but from the constant antitheses of this play, it seems likely that the text is genuine

72 What comfort, man? What cheer? *i.e.* I trust you are not so ill as I have been told, man, used in a friendly way

73 my composition, my constitution, the condition of my body as it now is

74 in being old, owing to my age For the pun, cp *H IV* iii 2 349

75 hath kept, fast, has instituted a fast, by its continuous presence has compelled me to fast from that which would have nourished me

76 For sleeping watch'd, for England, which so long has suffered itself to indulge in a dangerous sleep, I have kept watch

77 all, wholly

78, 9 The pleasure fast; from that pleasure in which other fathers find such healthful food, I have been obliged to abstain altogether

81 And therein gaunt And I, thanks to you, fasting in this way, have by you been made gaunt

82 Gaunt grave in being so gaunt I am well fitted for the grave, and hollow are my cheeks as a grave

83 inherits, has possession of, cp *Temp* iv 1 154, "The great globe itself, Yea, all which it inherit"

84 so nicely, in such fanciful terms, cp *T N* iii 1 17, "They that dally nicely with words may quickly make them wanton"

85 makes sport to mock itself, amuses itself by self derision

86 Since thou me, since you seek to put an end to my name, to make me the last possessor of my name, by leaving no one to inherit it

88 flatter with, use flattering language towards, cp *T N* i 5 322, "Desire him not to flatter with his lord"

90 Thou me. You say that you, whom I see to be dying, flatter me, then how can it be true that "men flatter those who die"?

91 Thou diest, it is as I said, answers Gaunt, for it is you who are really dying the sicker, i.e. of us two

94 Ill in myself Ill This jingle is difficult, perhaps it means, Ill in myself who see you, and seeing ill in you Delius explains, 'I am ill in myself to look upon, and therein ill that I see you ill,' which seems against the order of the words Stevens would object to see as destroying the metre and not improving the sense.

95, 6 Thy death bed sick, your death bed is the whole realm of England, throughout the length and breadth of which you are sick in the matter of reputation, thy is emphatic as in contrast with Gaunt's own death bed

98 thy anointed body, see note on : 2 38

99 Of those thee of those who, pretending to seek your well being, are the very persons who have injured you

102, 3. And yet land, and yet, though enclosed in so small a limit as the compass of your crown, that which suffers waste is nothing less than the whole realm over which you rule "Waste" is a law term for destruction of houses, wood, or other produce of land, done by the tenant to the prejudice of the freehold" (Cl. Pr. Edd.)

104 thy grandsire, Edward the Third, Richard being the son of the Black Prince

105 seen how sons, seen how you were fated to run your descendants by wasting their inheritance

106. From forth shame, he would have removed from beyond your reach that which has proved your disgrace, & the government of England which you have so abused

108 Which art thyself, who have come into possession only to depose yourself, with a pun on possess'd in the sense of being subject to an evil spirit, which = for you

109 regent of the world, i.e. not merely regent of England

111. for the world, as the whole of the dominion which you can call your own.

112 Landlord king, by leasing out your realm in the way you have done, you have put yourself in the position of a landlord, and no longer occupy that of a king

114 Thy state law, the position you legally (of law, i.e. by law) hold is now subject, as a landlord's would be, to the control of the law, from which, as king, you were before exempt

115. lean witted, as Gaunt in mind as in body

116 an ague's privilege, that of causing one to shiver and grow pale

119 his residence, *sc* the face, his=its, see Abb § 228

120 by my seat's majesty, I swear by the majesty of the throne which I occupy

121 great Edward's son, Edward, Prince of Wales, the Black Prince, father of Richard II He was born 1330, and died July 8, 1376

122 roundly, freely, unceremoniously, cp *T. S.* i 2. 59, "shall I then come *roundly* to thee And wish thee to a shrewd ill favour'd wife?" On "clear and round dealing," Bacon, *Essay of Truth*, Abbott remarks, "*Round* was naturally used of that which was symmetrical and *complete* (as a circle is), then of anything *thorough* Hence (paradoxically enough), 'I went round to work,' *Hamlet* ii 2. 139, means, 'I went *straight* to the point'"

123 Should run shoulders, should speedily cause you to lose your head

125 For that merely because

126 the pelican from feeding its young with fish from its pouch was supposed to allow its offspring to drink its own blood, cp *Hamlet* ii 3. 146, "And like the kind life rendering pelican Repast them with my blood"; *Lear*, iii 4. 77, "Those pelican daughters," i.e. that drained the blood of their own parent

129 whom fair befall, whom I trust happiness may await, cp *K. J.* i 1. 78, "Fair fall the bones that took the pains for me!"

130 precedent, example, cp *Lear*, ii 3. 13, "The country gives me proof and *precedent* Of Bedlam beggars"

131 respect'st not, do not feel any scruple about

132 Join with, combine with in shortening my life

133 And thy, and *let* thy, etc crooked, used with reference to the bent attitude of old men, and also with reference to the form of the sickle with which, as with a scythe, Time was sometimes represented

135 but die thee! let shame always live with you!

137 Love they have, let those who are loved and honoured be anxious to live. I am neither loved nor honoured, and therefore I am anxious to die

138 that age have, who are possessed by old age and a morose nature, sullen, fits of sullen temper

139 become, are suitable to

142 wayward, perverse, "*wayward* is *away ward*, i.e. turned

away, perverse It is a parallel formation to *fro ward*" (Skeat, *Ety Dict*)

143 on my life, I stake my life on the truth of what I say

144 As Harry Hereford, used by York as an accusative (as dear as he holds his own son), but purposely misunderstood by the King, who takes the words as a nominative

145 as Hereford's his, one is as true as the other, &c both are equally false

146 As theirs is My love to them shall be as theirs is to me; and let everything be as it is

147 commends him, sends you his salutation

150 hath spent, has exhausted

151 Be York so! may I be the next to become bankrupt of "words, life, and all"!

154 our pilgrimage must be, I have still to make the weary journey of life

155 So much for that, enough of that subject

156 supplant, extirpate, literally, to put something under the sole (Lat *planta*) of the foot, to trip up the heels, overthrow, rug-headed kerns, cp II *H VI* iii 1 367, "a shag hav'd kern", 'rug,' a coarse woollen covering, a mat, is cognate with rough, so we speak of 'matted hair', kerns were the light armed foot-soldiery of Ireland and the Western isles, the word is probably from the Irish *cearn*, a man Cp *Macb* i 2 13, "Of kerns and gallowglasses is supplied"

157, 8 Which live live An allusion to the tradition that St. Patrick freed Ireland from venomous reptiles, But only they, but they alone, the plural is probably due to the word venom being regarded as = venomous creatures

159 And for charge, and since affairs of so great magnitude demand a large expenditure of money; charge, in this sense, is very frequent in Shakespeare

160 Towards us, to help us in their settlement, we consicate to our use

164 tender duty, compunctious feelings of duty to my sovereign

165 Not nor, neither nor England's private wrongs, "wronges committed against private men, against quiet citizens" (Schmidt)

167, 8 Nor the prevention marriage, a marriage which, on the death of his first wife, he while in exile wished to make with the daughter of the Duke de Berri, but which was put a stop to by Richard's influence

169 Hye ever, face, hye ever been able to exhaust my patience and cause me to show sour looks

170 bend one wrinkle, so much as once to frown

173 *raged, i. e. who raged*, for the omission of the relative, see Abb § 244, and for the omission of the indefinite article before *lion*, § 84

177 Accomplish'd hours, when of your age, cp *M V* iii 1 61, "That they shall think we are *accomplished* *with* what we lack"

182 guilty .. blood, were not guilty of shedding the blood of any of his kindred, as your hands are

183 But bloody kin, but covered with the blood in which he avenged himself upon those who were enemies to his race

184 too far grief, too completely overwhelmed with grief

185 compare between, make a comparison between you and your ancestors

187, 8 If not withal, if you do not please to pardon me, I am glad not to be pardoned, am satisfied with the result, withal, when used as a preposition is in Shakespeare always at the end of the sentence

189 gripe into your hands, seize and greedily close your hands upon, cp *H IV* i 1 57, "To *gripe* the general sway into your hands"

190 royalties, the dignities to which, by belonging to the royal family, he is entitled, cp *R J* ii 1 176, "The dominations, *royalties*, and rights Of this oppressed boy," ac Prince Arthur

195 6 Take rights, if you rob Hereford of his rightful dues, you may as well rob Time of his recorded and customary privileges

197 Let not to day, you may as well forbid to morrow to follow to day, i. e. upset all order of time, for ensue, as a transitive verb, cp *Lucr* 502, "I know repentant tears *ensue* the deed"

199 But by succession? Except by your having come to the throne in rightful order of succession

202 4 Call in living, if you stop the issue of those documents in virtue of which he, through his agents, is entitled to claim delivery of his possessions letters-patents, official documents, conferring a privilege, which are open to the inspection of all men, see Abb § 334, attorneys general, agents appointed with general authority to represent a person in all his affairs and suits, as contrasted with those appointed for a special purpose only, to see his livery, on the death of any person who held by knight's service, his heir, if under age, became a ward of the king, but if of full age, he had a right to institute a suit that

'the king's hand might be taken off' and the land be delivered to him

204 deny his offer'd homage, refuse to accept from him that homage which he is prepared to offer for the holding of his land. In the tenure by knight's service, the tenant of an estate of inheritance was bound to do homage to his lord, kneeling to him, professing to become his man and receiving from him a kiss

206 lose, estrange from you

207 my tender patience, my patience which has so long shown itself loving towards you.

208 Which honour think, which cannot enter the mind of one who is honourably loyal

210 plate, gold and silver articles of household furniture, dishes, plates, etc

211. I'll not while, I will not be present during the time you do it

213, 4. But by good. But this at all events may be inferred of bad courses that their issue will never be good, cp *L L L* iv 3 150, "I would not have him know so much *by* me," i.e. regarding me, *M A v* 1 312, "In anything that I do know *by* her"

215 straight, straightway. Earl of Wiltshire, "Sir William Scrope [elder brother of Sir Stephen Scrope or Scrope, who appears on the scene in iii 2], created Earl of Wiltshire September 29, 1397. He was beheaded in 1399 and his honours forfeited" (Cl Pr Edd)

216 repair, come in this sense from Lat *repatriare* to return to one's country

217 To see this business, to see to, attend to, this business, *A C v* 2. 368, "Come, Dolabella, see High order in this great solemnity" To morrow next, on the morning next to this, 'to morrow' literally means 'for the morning,' i.e. any morning just as 'to-night' means 'for the night,' and is used by Shakespeare for present, past, and future time. though with us the phrase is confined to the present night

219 We will for, I purpose to go trow, think, am sure

221 just, to be relied upon

222. Come on our queen, for this vocative, cp *W. T* i 2 27, "Tongue-tied our queen, speak thou"

223 our time of stay, the time that I can remain with you

226 Barely. revenue, he enjoys the bare title of Duke, but without the revenue which properly goes with it

228 great, sc with sorrow

229 with a liberal tongue, by freedom of speech

231 That speak harm ' who repeats your words with the intention of bringing you into trouble

232 Tends Hereford? Have the words you would speak reference to Hereford?

233 out with it boldly, speak out boldly what you have to say

235 No good him, I have nothing to say of any good which it is in my power to do him

237 gelded of his patrimony, robbed of that inheritance from his father which is really his

238, 9 'tis shame him, it is disgraceful that one like him should have to endure such wrongs moe, or 'mo,' was formerly used of number, 'more,' of size

240 declining land, land which is fast going to ruin.

241 is not himself, does not allow himself to be guided by his natural instincts

242, 3 and what all, and whatever information they may, out of pure hatred choose to lay against us

244 prosecute, follow up by action

246 pill'd, pillaged, plundered, cp *R III* 1 3 159, "In shewing that which you have pill'd from me" From "*Fr piller*, 'to pill, ravage, ransack, rifle, rob', Cotgrave — *Lat pilare*, to plunder, pillage" (*Skeat, Etym Dict.*)

247 And lost their hearts I have followed Steevens, Dyce, and Grant White in omitting 'quite' before lost, but the passage is unsatisfactory. Grant White remarks that the emphatic force proper to a repetition is lost if 'quite' appear in this place

248 For ancient quarrels "Holinshed says 'That they had aided ye duke of Gloucester, the erles of Arundel and Warwick, when they rose in armor against him'" (*Cl P1 Edd*)

250 As, such as blanks, blank charters, cp 1 3 48 benevolences, in reality forced loans, a system of exaction invented by Edward the Fourth in which men of property were asked "of their goodness" to contribute to the needs of the government. They were abolished by Richard the Third, but again imposed by Henry the Seventh, and continued till the days of Charles the First and I wot not what, and a number of other devices, wot know, the first and third persons of the present indicative of the verb to 'wit'

251 what of this? how is all the money spent that is thus raised? o' God's name, on, or in, the name of God

253 But basely compromise but he has basely entered into an agreement to surrender "The allusion here is to the treaty

which Richard made with Charles VI of France, in the year 1303, and renewed in 1396 upon the marriage of Richard and Isabel" (Cl Pr Edd.)

254 achieved, from "O F *achever*, *achiever*, to accomplish Formed from the phrase *venir a chef*, or *venir a chief*, to come to the end or arrive at one's object — Lat *ad caput venire*, to come to an end" (Skeat, *Ety Dict*)

256 hath the realm in farm, has had the realm made over to him to collect its revenues, see note on 1 3 45

257 broken, bankrupt

258 dissolution, destruction, hangeth, for the singular verb with a double nominative, see Abb § 336

260 notwithstanding, it spite of, here a preposition

261. But, except

262 His noble kinsman, who is his kinsman, and one far too noble to be so

263, 4 we hear storm, though we hear the fearful tempest brewing, we take no steps to escape its violence when it comes down, cp *Temp* II 2 20, "another storm brewing, I hear it sing in the wind"

265 sit sore, bear heavily upon, for sit, cp below, II 2 123, "The wind sits fair for news to go to Ireland"

266 And yet perish, and yet we do not take the trouble to strike our sails (i.e. take measures to avoid destruction), but in foolish over confidence allow ourselves to perish For securely, cp *T C* IV 5 73, "'Tis done like Hector, but *securely* done," A little proudly, and great deal misprizing The knight opposed, (i.e. undervaluing the champion opposed to him), *Macb* III 5 32, "And you all know, *security* is mortal's chiefest enemy"

268, 9 And unavoided wreck. And having so foolishly sat still while our ruin was preparing, we cannot now avoid the danger, for unavoided, = inevitable, see Abb § 375, and cp *R III* IV 4 217, "All *unavoided* is the doom of destiny"

270 hollow eyes, empty sockets; cp *M V* II 6 63, "A carrion Death, within whose *empty* eye There is a written scroll"

271 peering, peeping forth, there seems here to be admixture of two verbs, to 'peer' = to look narrowly, and to 'peer' = to appear dare not say, i.e. for fear that they should not be ready to join with him in revolt

272 tidings, used by Shakespeare sometimes as a singular, sometimes as a plural, substantive In its use as a singular it resembles 'news,' which is properly plural, being equivalent to the F *nouvelles*, new things

274 Be confident to speak, do not hesitate to speak out

275 6 We three thoughts, we three are but as one person, viz yourself, and this being so, when you speak, your words are but spoken to yourself, are but as thoughts which pass through your mind

281 That late Exeter As the person who lately escaped from the house of the Duke of Exeter, and to whom alone of those mentioned the Archbishop was related, was the son of the Earl of Arundel, Malone supplies the lacuna here by the words "The son of Richard, Earl of Arundel"

282 late "Thomas Arundel, Archbishop of Canterbury, brother to the Earl of Arundel, who was beleheaded in this reign, had been banished by the parliament, and was afterwards deprived by the Pope of his See at the request of the king; whence he is here called 'late of Canterbury'" (Steevens)

286 tall, stately and of great burthen; cp *Lear*, iv 6 18, "yond tall anchoring bark", *Oth* ii 1 79, "That he may bless this bay with his tall ship", men of war, fighting men, we now use the phrase only of ships of war

287 with all due expedience, with all the haste that they can safely make, cp *H* I' iv 3 70, "And will with all expedience charge on us" In *I* II IV 1 1 33, and *A* C 1 2 185, the word is probably used in the same sense

288 to touch, to make their way to and land upon

289 they had, would have touched but that Ireland, but that they are waiting till the king shall first have set out

291 If then we shall shake off, if therefore we are to, ought to, shake off, for shall, in this sense, see Abb § 315

292 Imp out, i.e. we are to imp out, to 'imp,' from A's *impan*, to graft, was a technical term in hawking, and consisted in attaching to the broken feather an exact substitute for the piece lost. This was done by inserting one end of an iron needle into the pith of the broken feather, the other end of the needle being inserted into the pith of the feather to be substituted

293 Redeem crown, get back the crown, which has been stained by the act, from those to whom it has been sordidly pawned, i.e. recover England from the hands of those to whom it had been leased out, by repaying them the money which they had advanced, broking pawn, it having been pledged as goods are pledged to a pawn broker, one who deals by means of pawns, or pledges.

294 our sceptre's gilt, the brightness that properly belongs to it, gilt is not used here for the gold wash laid on a surface

295 look like itself, wear its natural grandeur

296 in post, with post haste Ravenspurgh, formerly a port

on the Humber, but, like some other ports on the east coast of England, since swept away by the sea

297 faint do so, shrink, from fear of doing this

298 secret, close, not divulging what I have told you, cp *M A i* 1 112, "I can be *secret* as a dumb man"

299 urge, suggest, talk of

300 Hold out my horse, if my horse does not break down

SCENE II

1 too much sad, for 'much' used as an adverb with positive adjectives, see Abb § 51

3 life-harming, that is injurious to health

4 entertain, maintain, keep up, cp *M V* 1 1 90, "And do a wilful stillness *entertain*" disposition, mood, cp *A Y L* 1 1 113, "But come, now I will be your Rosalind in a more coming-on *disposition*"

5, 6 To please ... do it, to please the king, I made the promise, but, if I am to please myself, I cannot lay aside my grief

8 Save bidding guest, except that I have had to bid farewell to, etc

9 again, on the other hand

10 ripe, i.e. for birth

11. inward, inmost; cp *K. J* III 1 227, "The conjunction of our *inward souls*"

12 With nothing trembles, trembles with some insubstantial terror, some terror to which I can give no shape

14 substance, reality

15 Which shows, each of which looks

16 glazed, covered over as with glass

17 Divides objects, breaks up one thing, entire in itself, into many separate objects, gives many facets to a single thing

18 perspectives, glasses cut in such a manner as to produce an optical delusion, when looked through, rightly, directly

19 confusion, an indistinct form awry, obliquely; properly an adverb, compounded of *on* and *why*

20 Distinguish form show forms distinctly

21 Looking departure, not looking at your lord's departure from that point of view from which it should be regarded

23 Which, sc. grief - as it is, as it really is

25 More than not, do not allow yourself to be grieved by anything besides, etc

27 for, in the place of.

30 I cannot sad, I cannot help being sad heavy, used adverbially

31, 2 As, though shrink, As that,—although in thinking, I think upon nothing,—I cannot but faint and cower under a heavy nothing

33 'Tis nothing but conceit, your thought is nothing but a fanciful conception, 'conceit' in its modern sense is the conception a man has of himself, and as that conception is often an unduly favourable one the word has come to mean vanity

34. 'Tis nothing less, it is anything but mere fanciful conception

34, 5 conceit grief, a conception of grief, however fanciful, is ever due to some grief which has preceded it.

36 For nothing grief, for to some insubstantial origin my grief, which is real, is due

37 Or something grieve, or the insubstantial grief I feel belongs to something real Delius takes the nothing that I grieve as the subject, and something as the object

38 'Tis in reversion possess, I have no present possession of it but am only heir to it in reversion, when it shall pass to me from that which now possesses it

41 well met, i.e. we are glad to see you

42 is not yet shipp'd, has not yet taken ship

43 'tis better he is, it is a better hope to hope he is

44 For his hope, for his designs are in urgent need of haste, his haste in urgent need of good hope

46 That he power, that he, who is our hope, might have led back his forces 'retire' is used reflexively of retreating in K. J.

v 3 13, "The French fight coldly and retire themselves". power, armed forces as in l 124 below, in 2 63, and in the plural, v 3 140

15 strongly, with a powerful army at his back

49 repeals himself, recalls himself from banishment cp iv 1 85 7, and T 6 v 1 143, "Know then, I have forgot all former griefs, Cancel all grudge, *repeal* thee home again." We now use the word only of a law, edict

50 uplifted arms, arms lifted up in insurrection

52 and that, and that, which

55 are fled to him, have deserted the king's cause and gone over to his side

57 And all traitors? and all the rest who have revolted as being factious traitors This seems to be the meaning if the text is genuine, but the majority of the copies read, 'And the rest of the,' etc., a reading adopted by many modern editors

59 broke, on the dropping of the inflexion *-en*, see Abb § 343 his staff, the emblem of his office as Lord Steward of the king's household

60 fled, have fled, to be supplied from "hath" in the previous line

62, 3. So heir, so by your gloomy tidings you have proved the midwife to bring my woe to the birth, and Bolingbroke (as being the cause of those tidings) is the ill omened first born of my sorrow.

64 her prodigy, the portentous embryo with which she was pregnant The line is explanatory of the previous one

66 Have woe join'd, have, in the news you have given me, added a fresh sorrow to that already caused by my husband's departure

68 I will despair, I am determined to give way to despair

69 cozening, cheating, from "F *cousiner*, 'to claime kindred for advantage, or particular ends, as he, who to save charges in travelling, goes from house to house, as *cosin* to the honour of every one', Cotgrave So in modern F, *cousiner* is 'to call cousin, to sponge, to live upon other people', Hamilton and Legros The change of meaning from 'sponge' to 'beguile' or 'cheat' was easy" (Skeat, *Ety Dict*)

70 A parasite, a trencher-friend, a toady, from Gk *παράσιτος*, eating beside another at table a keeper death, one who hinders the approach of a real friend, death

71 dissolve, loosen, for bands, see note on 1 1 2

72 lingers in extremity, protracts to the very furthest limit, for the transitive use of *lingers*, cp *M N D* 1 1 4, "She *lingers* my desires"

74 signs of war, armour, here the gorget, or piece of armour to protect the throat (gorge), in *H V* 11 2 192, for ensigns, flags

75 careful, anxious

79 crosses, disappointments

80, 1 Your husband, home, while your husband has gone to Ireland to save his kingdom, by subduing the rebels, others come to rob him of what was safe at home, for the insertion of the pronoun after husband, see Abb § 243

82 to underprop, to uphold, act as a prop to an edifice which would otherwise fall in

83 Now comes made, now is the hour at hand in which he will have to pay the penalty of his former excesses

84 Now shall him, now will he have to put to the test those who with honied words professed their friendship

86 Why, so ' well, so be it ' all, everything

87 the commons they are cold, Pope omits they are, and is followed by Dyce.

88 revolt side, revolt and range themselves on, etc

90 Sirrah, sir, a term generally, but not always, used in a contemptuous or angry way, sometimes applied even to women.

91 presently, at once

92 Hold, stop

94 as I came there, on my way past the place I stopped there for a time

95 to report, by reporting, for this indefinite use of the infinitive, see Abb § 356

96 knave? the older senses of the word are 'boy,' 'servant,' and so the word is frequently used by Shakespeare, from A S *cnafa*, a later form of *cnafa*, a boy

98 God for his mercy ' an ellipsis, probably of 'I pray '

101 So my it, provided he had not been provoked to do so by any disloyalty of mine

102 my head, an emphasis on my

103 ~~What, Ireland?~~ have no tidings of his rebellion been sent to the king in Ireland? What, an exclamation of astonishment, Ireland, here metrically a trisyllable

104 How money, how shall we manage in regard to money? how shall we manage to procure money?

105 sister, "this is one of Shakespeare's touches of nature York is talking to the Queen his cousin, but the recent death of his sister is uppermost in his mind" (Steevens) The Duchess was his sister as being his brother's wife, I would say, I should wish to say

107 there, at Plashy

108 will you men? will you go and assemble what fighting men you can find?

109 If I know me, i.e. assuredly I do not know, to order, to arrange

110 thrust, forcibly put into my hands disorderly, all in confusion.

112, 3 whom both defend, cp *Macb* : 7 12 6 again, on the other hand.

115 Whom right, to restore whom to his rights I am enjoined both by conscience and the ties of relationship

116, 7 111 you, I will arrange for your safety

119 Berkeley, see note on in 2. 1

120 I should too, I also ought to go to Plashy, i.e. to look after the affairs of the Duchess.

122 at six and seven, in a state of confusion, the idea being that of an even number combined with an odd number, the modern idiom is 'at sixes and sevens' Delius compares Bacon regarding Pope Sixtus the Fifth, "a fierce thundering friar that would set all at six and seven, or at six and five, if you allude to his name"

123 sits fair, is in a favourable quarter, cp *H* 1 ii 2 12, "Now sits the wind fair, and we will aboard" and above, ii 1 265

124 to levy power, to raise forces, cp above, i 46

125 Proportionable, in any way equal

126 all impossible, wholly impossible, for *un* in composition, see Abb § 442.

127, 8 our nearness king, the fact that we are so closely bound up with the king by love makes us much hated by those who are hostile to him

129 And that's commons and when you speak of those who are hostile to him, you speak of the tickle common people, cp *M* V. ii 7 31, "As much as I deserve 'Why, that's the lady'"

131 By so much, in equal proportion

132 Wherein, in which matter, viz the emptying of their purses

133 If judgement we, if the matter rests with their decision, then we too, must stand condemned

137 little office, small service

141 heart's presages, deeply seated presentiments

143 That's as York . . . Bolingbroke, that will depend upon the measure of success which the Duke meets with an opposing Bolingbroke

146 Is numbering dry, is as futile as an attempt to count, etc

147 Where one fly, for every man that stands firm to his cause, a thousand will desert it

148 for once ever, for ever and a day, as we say

149 I fear me, for my part, as far as I can see, I fear

SCENE III

5 Draws, "These wild hills and rough ways blend, as it were, into one idea in the speaker's mind, and he proceeds as if he had said 'journeying over these hills and ways,' etc." (Cl. P. Edd.)

6 fair discourse, pleasant conversation

10 In, in the case of wanting your company, not having such pleasant companionship as yours

12 tediousness and process, tedious process, a hendiadys

13, 14 But theirs possess, but their travel is made pleasant by the hope of having in the future that advantage which I possess in the present

15 to joy, to enjoy, of enjoying is little less in joy, is scarcely inferior in the matter of joy

16 by this, *sc.* expectation

STAGE DIRECTION *Enter Henry Percy* Henry Percy, the "Hotspur" in *Henry IV*, was the eldest son of the Earl of Northumberland, born about A.D. 1366, and killed in the battle of Shrewsbury, July 21, 1403

22 whencesoever, from whatever place he comes (as to which I know nothing)

23 fares, the radical idea of to 'fare' is motion, progress, so *Par. Lost*, ii. 131, "So on he fares and to the border comes Of Eden", thence it came to mean the way in which a man gets on in the world, the sense it now bears. We say 'he fared ill' or 'well,' *sc.* was fortunate or the contrary, and we use the same expression to mean that his entertainment, that which was given him to eat and drink, was good or bad. As a substantive, the word is used for the price paid for conveyance, as 'carriage-fare', for condition, for food, and for a person carried. The nearest approach to the original meaning is in impersonal phrases, such as 'it fares well with him', 'how fares it with the happy dead?'; which are similar to the phrases 'how goes it with him?' 'all went well with us'

24 I had thought to have learn'd, on the complete present infinitive, see Abb. § 360

29 resolved, determined

33 by Berkeley, by way of Berkeley Castle

35 repair, see note on II. I. 216

38 to my knowledge, so far as I know

41 tender, offer, see note on I. I. 32.

42 raw, unripe, crude

43 elder days, my days as they grow older

44 To more desert, with the result of my service and desert being more fully proved, approved, tried, proved to be worthy, as in *M. A. n. l.* 391 "of *approved* valour and confirmed honesty", and frequently elsewhere

16 happy, fortunate

47. As in friends as in the fact that my soul ever gratefully remembers those who have shown themselves to be my loyal friends

48 ripens with thy love, improves simultaneously with the increase of your love; keep step with it in increasing

49 It shall recompense, it (my good fortune) shall ever endeavour to recompense you for your loyal love

50 thus seals it said as he gives his hand in pledge of his sincerity

51. 2 what stir war? What preparations to oppose us has York made with the forces under him?

53 tuft, clump, small copse

55 Berkeley, Thomas Berkeley, fifth baron, died in 1416 Seymour, "Richard de St Maur fifth baron of that surname, born 1355 died 1401" (*Cl Pr Edd*)

56 None else estimate, none else of any renown and reputation as warriors

58 Bloody haste, besprinkled with blood from their horses' flanks, and all aglow with the haste they have made

59, 60 I wot traitor I guess that you in your love, are in eager pursuit of one who has been proclaimed a banished traitor, pursues, with a double sense

60 2 all my recompense no other wealth have I at present than words of gratitude, the value of which has not yet been felt (i.e. in any substantial manner) by you but that wealth, when it has become something of more intrinsic value than mere words, shall recompense your love and labour in my behalf, for the ellipsis of the inflection in love, see *Abb* § 397

65 Evermore poor, I can still but give you thanks, which are all the wealth of the poor

66, 7 Which bounty, and these thanks, until my fortune comes of age (and so inherits its property), must represent all the recompense I can make you

70 my answer is to Lancaster, my answer is to the name

of Lancaster, my proper title now, to that of Hereford, I make no answer

72. And I must tongue, and by that title must I be addressed by you

75 To raze out, to deprive you of a single title that belongs to you, for title, Capell proposed 'title'

76 what lord you will, by whatever title you choose to be addressed, whether Lord of Hereford or Lord of Lancaster

78 pricks, spurs

79 To take time, to take advantage of the time when the king is absent from his kingdom The Cl Pr Edd remark, "We have something like a parallel to the passage in *Oth* in 4 171, 'Lovers absent hours,' i.e. the hours of lover's absence So the 'absent time' is the time of absence, and the idea of 'king' is suggested by the preceding 'regent'

80 And fright arms, and terrify our domestic peace by a war which has its birth in the land itself, i.e. civil war, not war forced upon us by foreign invasion Schmidt reads 'self-borne,' with the explanation 'borne for one's self (not for the king)', and so Helius

81 I shall not you, it will not be necessary for me to give you any message to carry

81 Whose duty false, which makes a mere pretence of duty; deceivable, deceptive, see Abb § 445

86 Tut, tut! pooh, pooh! i.e. it is all nonsense you addressing me in this way when your acts are so much at variance with your words

87 Grace me, uncle do not pretend respect and affection by addressing me with these titles, cp *R J* in 5 153, "Thank me no thankings, nor proud me no prouds," said in answer to Juliet's "Not proud you have, but thankful that you have."

89 In an ungracious mouth when uttered by one who has acted as ungraciously as you have acted profane, profaned, abused

90 forbidden legs, legs which were forbidden to walk this land

91 a dust, a single particle of dust, cp *K J* in 4 123, "Shall blow each dust, each straw, each little rub, Out of the path"

92 more 'why?' there are more questions to be asked you

94 her pale faced villages, made pale by dread of the struggle to ensue, pale faced, used proleptically

95 ostentation arms, contemptible display of armed forces, "despicable because paraded in a bad cause and among an unre

sisting people' (Cl. P. Edd) Delius, and Schmidt doubtfully, take despised as hateful, but in this way the antithesis with ostentation is sacrificed.

97 the king behind, though absent in his own person, the king is present in that of his substitute

99 the lord youth, possessed of that lusty youth, cp
1 *H IV* v 4 18, "I did not think thee *lord of such a spirit*"

100, 1 As when Prince, no such exploit as this is recorded in history that young men, he who in his youth was as the god of war among men

102 From forth, from out of

104 prisoner to the palsy, now robbed by the palsy of its freedom of use, cp *W T* ii 2 59, "*prisoner to the womb*", chastise, with the accent on the first syllable

107 On what wherein? On what footing does it stand (i.e. how do you make out that it is a fault?), and in what act has it shown itself? For On, Johnson proposed 'In,' which Dyce adopts. But On seems preferable with stands, and when, in reply, York says "in condition," he is referring rather to the latter clause of the question

109 detested, detestable, hateful, see Abb § 375

112 braving, defiant, cp *A IV* i 2 3, "Have fought with equal fortune and continue *A braving war*"

113 As I Hereford, the sentence of banishment was passed upon me as Hereford

114 But as Lancaster But in returning, I return as Lancaster

116 indifferent, impartial, cp *H VIII* ii 4 17, "having here No judge *indifferent*"

120 A wandering vagabond, to be a wretch without house or home, royalties, see note on ii 1 190

121 perforce, forcibly.

122 To upstart unthrifths, to reckless prodigals suddenly raised by the king to honour. Wherefore was I born? i.e. if I am not to succeed to my hereditary rights, it was a pity I was ever born

123, 4 If that Lancaster, by the same title (that of birth) by which my cousin claims to be king of England, I claim to be Duke of Lancaster

126 Had you first died, before your brother Gaunt

127 He should have found, he would have been certain to find

128 To rouse bay, ready to stir in the matter of his wrongs, and to follow them up till they were put an end to

The metaphor is that of rousing a stag from its lair and pursuing it to its death, bay, from "F. *abois, abbois* Cotgrave says—"a stag is said *rendre les abbois* when, weary of running, he turns upon the hounds, and holds them at or puts them to, a bay The original sense of *aboi* is the bark of a dog" (Skeat, *Lty Dict*)

129 denied to sue, refused the right of suing; see note on II 1 203, 4

130 And yet leave, and yet, by letters patents issued to me, I received permission to do so

131 *distrain'd*, forcibly seized, as though for debt

132 *amiss*, wrongfully, the word in Shakespeare's day had a stronger meaning than at present, it stands for the *M E on misc.* in error

134 challenge law claim that the law be put in force attorneys, see note on II 1 203

135 personally, in my own person

136 To my descent, to that inheritance which by virtue of uninterrupted descent is justly mine,

137 abused, ill used

138 It stands right It is incumbent upon you to restore him to his rights Abbott (§ 204) shows that the full phrase is "it stands on, upon, to me, you, etc., and that while in *R III* II 2 59, we have the correct form, "It stands *me* (dative) much upon (adverb) To stop all hopes," the phrase in the text is incorrect, upon being used as a preposition governing your grace

139 Base men great, low-born men have been raised to high positions by his revenues being made over to them

141 I have had feeling of, I have not been insensible to, etc

143 in this kind, in this way braving, defiant, as in I 112

144 Be his own carver, carve out his own fortunes, cp *Hamlet* I 3 20, "He may not as unvalued persons do, Carve for himself " cut out his way, cut a path for himself out of his difficulties

145 To find wrong, to get possession of his rights by wrongful action it may not be, such procedure cannot be allowed.

146 in this kind, in this way of acting

147 Cherish, foster, give support to

149 But for his own, merely to get possession of what rightfully belongs to him

150 strongly sworn, bound ourselves by the strongest oaths

151 And let oath! and I trust that he who breaks that oath may never find happiness of his own

152 the issue of these arms, what will be the result of his thus taking up arms

153 mend it, set matters right

154 all ill left, in every way badly supported

156 attach you all, arrest you all as traitors "The earlier English sense of 'arrest, seize,' arose in A F and Eng, as an elliptical expression for 'attach by some tie to the control or jurisdiction of a court,' &c so that it shall have a hold on the party" (Murray, *Eng Dict*)

157 sovereign, princely

159 as neuter, neutral

160 please, subjunctive.

161 repose you, reflexively, see Abb § 296

163 win, persuade

165 complices, accomplices, conspirators

166 The caterpillars commonwealth, who feed upon and destroy the state as caterpillars feed upon and destroy the leaves of plants, caterpillar, "the M E *catyrrpel* is a corruption of O F *chattcepeuse* A fanciful name, meaning literally 'hairy she cat'" (Skeat, *Ety Dict*)

167 to weed, to pluck up, as weeds are plucked up

170 Nor friends, are, "neither as friends nor as foes are you welcome to me York feels himself unwilling to receive them as friends, and unable to cope with them as foes" (C Clarke)

171 Things care Cp *Macb* in 2 11, 2, "Things without all remedy should be without regard", *L L L* v 2 28, "Past cure is still past care"

SCENE IV

STAGE DIRECTION *Enter Salisbury* This was Sir John de Montacute, third Earl of Salisbury of that surname, son of Sir John de Montacute, one of the heroes of Cressy He was one of the few faithful adherents of Richard, and was beheaded in 1400 for joining with Kent and Huntingdon in the conspiracy against Bolingbroke

1 stay'd, remained here

2 hardly, with great difficulty.

3 yet, so far

8 The bay trees . wither'd. "Some of these prodigies are found in Holinshed . 'In this ycare in a mannere throughout all the realme of England, old *bay trees* wither'd," etc (Steevens), *bay trees* being evergreens

9 And *meteors* heaven the fixed stars themselves are frightened by these meteors that shoot athwart the sky , meteor, Grk *μετέωρος*, adjective, raised up above the earth, soaring in the sky The mention of such portents of evil is frequent in Shakespeare, e.g. *J C* 1 3, *Hamlet* 1 1 113-25

10 pale-faced, i.e. usually so pale looks earth, looks down upon the earth with lurid face

11 lean look'd, lean looking , see Abb § 294

13 to lose, of losing

14 The other to enjoy, the other in the hope of enjoying what belongs to the rich by rage and war, owing to the furious fighting about to ensue

15 These signs kings, cp *J C* 11 2 30, 1, "When beggars die there are no comets seen , The heavens themselves blaze forth the death of kings "

17 As well assured, being thoroughly persuaded

18 of heavy mind, for the omission of the indefinite article, see Abb § 82

20 base, so far beneath the firmament ; but also with the idea of the baseness of Richard's fall

21 Thy sun west, mists and vapours encircle you sun as it sinks beneath the western horizon , lowly, like "base" in the previous line, is used in a double sense

22. Witnessing, giving token of , cp *T G* 1v 4 74, "Which, if my anguish deceive me not, Witness good bringing up, fortune and truth "

23 to wait upon, to offer their service to

24 crossly, adversely

ACT III SCENE I

2 vex, trouble see note on 1 1 138

3 must part your bodies, must part from, etc. For the omission of the preposition after verbs of motion, see Abb § 198

1 With too much lives, by dwelling too much on the wickedness of the lives you have led

5, 6 to wash hands, to free myself from the reproach of unnecessarily taking life

9 A happy lineaments, a gentleman fortunate in his descent and personal appearance, lineaments was in former times used of the parts of the body generally, not as now of the face only and there is nothing in the word which should limit it to the face

10 unhappied, robbed of his good fortune clean, completely, cp *J C* i 3 35, "Clean from the purpose of the things themselves"

11 in manner, in a way; to be joined with Made a divorce sinful hours, hours spent in debauchery

13 Broke bed, kept him away from, etc, for the form broke, see Abb § 343

17 near in love, possibly near is here for 'nearer,' as in iii 2 64, v 1 88, *Macb* ii 3 146, "the near in blood, The nearer bloody."

19 Have stoop'd injuries, have been obliged to submit without resenting it to the wrongs you have done me

20 And sigh'd clouds, augmenting the clouds of a foreign sky by the breath of sighs from English lungs, Dehus compares *R J* i 1 139, "With tears augmenting the fresh morning's dew, Adding to clouds more clouds with his deep sighs"

22 signories, manors, estates, of which I was the signor, lord, Ital signore, a lord, Lat senior, elder

23 Dispark'd my parks "To 'dispark' is a legal term, and signifies to divest a park, constituted by legal grant on prescription, of its name and character, by destroying the enclosures of such a park, and also the vert (or whatever bears green leaves, whether wood or underwood), and the beasts of the chase therein, and laying it open" (Malone)

24 From my coat, removed my family escutcheon from the windows of my house It was, and still is, a custom in great houses to blazon the coat of arms of the owner in stained glass, torn, probably used with a reference to the word coat

25 my imprese "An Impress (as the Italians call it) is a device in Picture with his Motto or Word, borne by Noble and Learned Parsonages, to notifie some particular conceit of their own,' etc Camden's *Remains concerning Britain*, etc, p 447, ed 1674" (Dyce, *Glossary*) sign, outward symbol

28, 9 This death, the fact that you have done this, condemns, etc., the death, i.e. which is the just penalty of such ill doers, for the, denoting notoriety, see Abb § 92

33 take, receive

34 plague, punish, cp *R III* l. 3 181, "And God, not we, have *plagued* thy bloody deed"; *R J* ii l. 184, 6, "That he's not only *plagued* for her sin"

35 dispatch'd, a euphemism for 'executed'

37 fairly entreated, let her be treated with consideration and respect cp *R III* i. 4 151, "be patient and *entreat* me fair," etc 38 commends, greetings, courteous messages

41 With letters large, with letters fully setting forth your goodwill towards her

43 To fight complices Theobald would eject this line, among other reasons because it was not till the year following that Henry employed force against Glendower, but this chieftain was at the time employed with Richard, and Shakespeare may have antedated the expedition undertaken against him

44 Awhile holiday, let us for awhile go to work and afterwards make holiday

SCENE II.

STAFF DIRECTION the Bishop of Carlisle Thomas Merk, or Merkes, a Benedictine monk of Westminster, appointed to the see of Carlisle in 1397, was for his attachment to Richard deprived of his bishopric, but, after being sent to Westminster to remain in custody of its abbot, was in 1400 released, and pardoned on account of his excellent character

1 French, *Shaks Gen* p 32, points out that Barkloughly, or Berkeley Castle, about a mile from the east bank of the Severn, would not be opposite the coast of Wales, but to a division of the same county of Gloucester at hand, which is close at hand

2. brooks, endures, from *A S brucan*, to use enjoy

3 breaking seas, dashing against and breaking over the vessel

4 Needs, necessarily, genitive of 'need,' used adverbially, as 'whiles,' 'twice' (i.e. twice)

5 To stand, at standing; the indefinite infinitive

8 As a long-parted child, as a mother long parted from her child, for a similar transposition, cp above, iii l. 9

9 Plays meeting, fondly indulges in both tears and smiles in meeting it in her excess of joy mingles tears with smiles

11 do thee favours, show my love to you by my caresses

13 his ravenous sense, his voracious hunger

14 thy venom, whatever is venomous in you The belief in the poisonous nature of spiders was general at this time and long

after, and that they are poisonous in some countries is an established fact Cp *W T* ii 1 40, "There may be in the cup A spider steep'd, and one may drink, depart, And yet partake no venom"

15 heavy-gaited, clumsily moving their way, "foe," in l 12, being regarded as a collective noun

16 annoyance and 'annoy' were in Shakespeare's day used in a stronger sense than at present Cp *J C* i 3 22, "I met a lion Who glared upon me, and went surly by Without *annoying* (i.e. injuring) me" The word is ultimately from the Lat *in odio*, *est mihi in odio*, it is hateful to me Hence Sp *enoyo*, *enojo*, anger, offence, injury, Provençal *ennei*, *enoi*

18 Yield, bring forth

20 Guard, protect it from their touch

21 double, forked, adders are the only poisonous snakes in England

22 Throw, by ejecting poison

23 Mock not conjuratiō, do not laugh at my adjuration as being senseless

25 native, "natural, king by right of birth, not 'born in the country' Shakespeare would remember that Richard was born at Bordeaux [in France]" (Cl Pr Edd) In v 6 32, he is called "Richard of Bordeaux"

26 falter under, totter under and succumb to

29 embraced, thankfully welcomed and made use of So, in *M V* iii 2 109, "rash *embraced* despair" means despair that had been too readily harboured

30 if heaven would, if heaven should be willing (to help us)

31 And we will not, and we are unwilling to do what is necessary on our part

33 too remiss, not sufficiently active, too is pleonastic

34 security, over-confidence, see note on ii 1 226

35 substance, material resources

36 Discomfortable, discouraging, so in the words he uses

37, 8 That when world, that when the sun, which penetrates, into all corners, is to us hidden behind the globe, and lights our antipodes, and lights, for *that* lights, is Johnson's emendation, accepted by most modern editors. If 'that' is retained the meaning will be 'that then lights'

39 range, freely rove about in quest of prey, cp *H V* iii 3 12, "And the flesh'd soldier In liberty of bloody hand shall range"

40 In murders, in the commission of murders

42 fires, lights up the eastern pines, the pine trees in the east (where he rises)

43 every guilty hole, every secret place where crimes are being committed

44 detested, detestable, for instances of the past participle used as equivalent to an adjective in *-ble*, see Abb § 375

45 The cloak of night, the darkness of night by which they are screened from observation, cp *Macb* 1. 5 54, "Nor heaven peep through *the blanket of the dark* "

46 trembling at themselves, sc on account of the crimes they have committed

48, 9 Who all antipodes, who all this time has been rejoicing in the darkness which made his crimes possible, while we (England's sun) have been absent, lighting up another clime (sc Ireland)

51 sit, expressing the permanency of the blush, cp 1 *H IV* in 2 142, "For every honour *sitting* on his helm "

53 self affrighted, without any accusation being brought

55 balm, the unction with which kings were anointed, cp *H V IV* 1 277, "'Tis not the *balm*, the sceptre and the ball "

56 worldly, mortal

57. The deputy elected, the vice gerent chosen by God to represent Him on earth

58 For every man, in counterpoise of every man, as a make-weight to every man, cp *A O IV* 8 21, "A brain that nourishes our nerves, and can Get goal for goal of youth " press'd, as shown by Wedgwood (*Dict*), in the sense of 'compelled to serve' has nothing to do with 'press' in the sense of 'crush,' 'squeeze,' but is a corruption of *prest*, ready, and *prest* money was ready money advanced when a man was hired for service, the shilling now given to recruits "At a later period, the practice of taking men for the public service by *compulsion* made the word to be understood as if it signified to force men into the service, and the original reference to earnest money was quite lost sight of "

59 shrewd, keen, literally, accursed, then used of sharp-temper, bitter words, etc

60 for, in behalf of hath in heavenly pay has as a soldier in the pay of heaven

62 still, ever

63 your power, your forces, as in 11 2 46

64, 5 Nor near arm, neither nearer nor farther off than this weak arm of mine (for that weak arm is all the power I can

muster now), for near, = nearer, cp iii 1 17, and 'far' for 'farther,' W 7 iv 4 442, "Far than Deucalion off"

65 discomfort - tongue, distress of mind prompts my words

67 One day too late, i.e. the fact of your coming one day too late, I fear me, literally, for my part I fear, me making the words more vivid; cp above, ii 2 149

71 too late, being a day too late

74 Are gone to Bolingbroke, have gone over to Bolingbroke's side

76 But now, only a moment ago, i.e. before this news was told me

79 pale and dead, deadly pale, pale as a corpse, cp *Oth* ii 3 177, "Honest Iago, that look'st *dead* with grieving"

80 All souls side, let all those who desire safety, desert me Cp *H 1* iv 3. 34-6, "Rather proclaim it, Westmoreland, through my host, That he that hath no stomach to this fight, Let him depart"

81. For time pride, for time has determined to punish my pride, and has shown its intention by fixing a stigma upon me

83 I had forgot myself, i.e. the dignified bearing which a king should show

85 twenty thousand, Delius reads "forty thousand" with the folios, and takes "forty" in an indefinite sense, as frequently in Shakespeare

86 Arm, put on your armour, prepare to defend yourself puny, insignificant, F *puisne* (Lat *post natus*, born after), a form which we retain in 'a puisne judge'

87 Look ground, do not be downcast

89 High be our thoughts, then if we are highly placed, let our thoughts correspond with our position

STAGE DIRECTION *Enter Scroop* Sir Stephen Scroop was the elder brother of Richard's chief minister, William le Scrope, Earl of Wiltshire, frequently mentioned in this play

90 to serve our turn, to do what is necessary

91 betide, befall

92 care tuned, tuned by care to mournful utterances, deliver, express, communicate

93 prepared, i.e. to endure

94 The worst unfold, the worst news you can relate is no thing worse than worldly loss

95 my care, the cause of anxiety to me

96 what loss : care? i.e. it is no loss

99 be his fellow so, in that way be his equal

100 mend, cure

102, 3 Cry woe day, though woe, etc., cry aloud against me, the worst that can happen is death, and death will sooner or later come to all

104 arm'd, *sc* with fortitude

106 unseasonable, coming at a time when such weather is not expected

107 the silver rivers, the rivers which at other times are so silvery clear

109 his limits, its proper limits, as the banks are to rivers.

112 White beards, even those whose beards are white with age thin and hairless scalps, scalps thinly covered with hair, or with no hair at all

114 to speak big, to imitate the accents of men

114, 5 and clap crown, and hastily encase their limbs, tender as those of women, in stiff unwieldy armour in order to fight against etc 'For clap, *cp* *H VIII* 1 4 9, "The very thought of this fair company *Clapp'd* wings to me'

116 Thy very beadsmen, even those who are in duty bound to pray for you, they receiving a stipend for that express purpose The old sense of 'bead' was 'prayer,' and the beads used in counting prayers were so called from that use

117 double fatal, doubly fatal, the berries of the yew tree being poisonous, and bows being made from its wood-for-use in war

118, 9 Yea, distaff-women seat even women who should be occupied in wielding the distaff, now handle pikes, that have long lain idle, against your throne, bills, "an obsolete military weapon used chiefly by infantry, varying in form from a simple concave blade with a long wooden handle, to a kind of concave ax with a spike at the back and its shaft terminating in a spear-head" (*Murray, Eng Dict*)

122 7 Where is *sc* steps? What has happened to them in consequence of which they have allowed the dangerous enemy to march up and down our territory without offering any opposition, *sc* how comes it that they have offered no opposition to, etc For Measure, *cp Temp* 11 1 259, "A space whose every cubit seems to cry out, 'How shall that *Clarel* Measure us back to Naples'" Bagot had by this time escaped to Ireland, and as the king in 1132, speaks of "three Judases," Theobald would read "where is he go'?"

126 prevail, are victorious in the contest

128 Peace have they made, etc. For a similar equivocal, *cp.*

Macb 11 3 178, 9, "*Macb* The tyrant has not batter'd at their peace? *Ross* No; they were well at peace (*i e* in death) when I did leave them", and *A C* 11 5. 33, "*Mess* First, madam, he is well *Cleo* Why, there's more gold But, sirrah, mark, we use To say the dead are well"

129 without, beyond 130 won, induced

131 in my warm'd, whom I affectionately cherished, who owe all their good fortune to my love, heart blood, cp 11 172

132. Judas, *sc* Iscariot, the disciple who betrayed Christ

133 Would peace? were they so anxious to make peace with Bolingbroke?

133, 4 terrible. offence 'for this offence may hell with all its terrors make war upon their souls foully spotted with treachery'

135, 6 Sweet love hate, I see that sweet love when it changes its nature becomes, etc, property, that which is proper to it, peculiarly its own An adaptation of the proverb *Corruptio optimi pessima*

137. uncurse, remove your curse from, cp "unswear," *K J* 11 1 245, "unshout," *Cor* 1 5 4

137, 8 their peace...hands the peace which I spoke of as being made by them was one made by the loss of their heads, not by the lifting up of their hands in submission

140 full low, as low as it is possible for them to lie

141. Is, for the inflection in -s preceding a plural subject, see *Abb* § 335

144 No matter where, it is of no importance where he is no man, *let* no man.

146 Make dust our paper, use dust for our paper rainy, tearful

148 Let's choose wills *i e* make all preparations for death

153 that small model, "That small portion of the earth heaped into the form of the human body" by this expression the poet presents to the eye of imagination that little mound, just the length and breadth of a man's corpse, which is all that remains as his" (*C Clarke*) For model, cp *H V*, 11 *Chor* 16, "O England! model to thy inward greatness" In *paste* there is probably an allusion to 'coffin' in the sense of a mould of paste for a pie, cp *T A*, v. 2 189, *T S* 1v. 3 82.

155 For God's sake, I adjure you in the name of God

158 Some haunted deposed, some haunted by the ghosts of those whom they have deposed

159 sleeping kill'd, murdered while asleep

161. rounds, encircles, cp *M N D* 1v 1 56, "For she his

hury temples then had rounded With coronet of fresh and fragrant flowers.

162 the antic, the fantastic creature; cp 1 *H VI* iv. 7 18, "Thou antic Death, which laugh'st us here to scorn" "Douce suggests that this image was suggested to Shakespeare by the seventh print in the *Imagines Mortis* (attributed to Holbein, but without authority) There a king is represented sitting on his throne, sword in hand, with courtiers round him, while from his crown rises a grinning skeleton" (Cl Pr Edd)

163 Scoffing his state, making mock of his (the king's) splendour

164 a breath, a brief moment, cp *H V* ii 4 146, "A night is but *small breath* and little pause To answer matters of this consequence."

165 To monarchize, to play the monarch.

166 Infusing conceit, filling him with empty self conceit, we should now say 'infusing into him self-conceit,' etc For self, as an adjective, a use very common in Shakespeare, cp. *Asch* iii. 4 142, "My strange and *self* abuse"

167 walls about, is as a wall around

168 humour d thus, he (the king) being thus, etc

170 his castle wall, his body which he regarded as an impregnable fortress and farewell king' and there is an end to the mighty monarch'

171 Cover your heads, do not stand bareheaded before me in token of your respect

171. 2 mock not reverence, do not mock me, who am but flesh and blood like yourselves, with a display of, etc

173 Tradition, all traditional marks of honour form, formalities of respect

175 I live want, this and the following line are each wanting in two syllables, and various re-arrangements of ll 175-7 have been proposed in order to readjust the metre, possibly 'like you' should be repeated before feel want with bread, by bread, see Abb § 193

176, 7 Taste, experience subjected King, to me who am subject to all these infirmities, how can you say that I am king, with a play on the word 'subject' as contrasted with king

179 But presently wail, but without delay remove the cause for grieving; prevent, literally go before, and so hinder another

180 since fear strength, since the effect of fear is to paralyze strength

181 in your weakness, through the weakness thus produced in you

182 your follies, in giving way to fear

183 Fear, fight, give way to fear, and the result is that you will be killed: no worse fate can attend you if you take courage and fight, fight, the verb used substantively

184 And fight death, and to die fighting is to overcome death by robbing it of its victory. Cp i *Corinthians*, xv 55, 'O death, where is thy sting? O grave, where is thy victory?'

185 Where breath, whereas to die fearing is to pay ignominious homage to death, in breath there is the double allusion to expiring and to the use of servile language to some one treaded

186 of, from

187 And learn limb, and learn to make a limb serve the purpose of a whole body

188. Thou chidest me well, your reproaches are well deserved; and to Carlisle

189 To change doom, to meet you in combat to decide which of us is to fall

190 is over-blown, has passed over; the comparison being to a storm: for ague fit, cp. above, ii 1 96

191 our own, what properly belongs to us

194. complexion, appearance

195 inclination of the day, how the day is likely to turn out

196 by my eye, by the sadness of my looks dull and heavy, carrying on the simile of the weather

198 by small and small, by telling you my news bit by bit

201 And all up, and all the castles in the north which were held in your behalf have been yielded up

202, 3 And a party, and all your supporters among the gentry of the south have taken up arms on his side

204, 5. Beshrew despair 'evil befall you for having led me out of that path to despair which I was pleasantly beginning to tread', to 'beshrew' was used as a slight, sometimes very slight, malediction, c 7 *M V* iii 2 14, "Beshrew your eyes They have overlook'd me and divided me," said playfully by Portia to Bassanio

206 What we now? what have you now to say to us in the way of comfort? there can be none left us now

208 be of comfort, be of good cheer, be comforted

210 A king obey, Boswell compares *K J* iii 1 69, "For grief is proud, and makes its owner stoop"

211 That power. discharge, dismiss such forces as I still have

212 To ear grow, to plough that land which has some hope

of producing a crop, or perhaps, let those who have some hope that is capable of growth, go to plough the soil in which it has been sown, 'hope' being a noun, and 'hath' a plural. For ear (which in this sense is connected with the Lat *arare*, Gk *ἀρᾶν*, to plough), cp *A II* 1. 3 47, "He that *cars* my land spares my team"

214 To alter this, to change my determination · counsel, advice

215 double wrong, in comforting me only to depress me all the more

218 night day, used figuratively

SCENE III.

1 So that, so it turns out that

7 beseem, become, be proper in

8, 9 alack head, *alys* for the grievous time when such a sacred head is obliged, etc For should, meaning 'be obliged to,' see Abb § 326

10 mistakes, the *ex sonant*, as in *H VI* 1. 3 5, more common in substantives, and especially in proper names

11 The time hath been, once upon a time, cp *Macb* iii. 3 79, "The times have been That, when the brains were out, the man would die"

12 Would you have been, if you had thought fit to be

13, 4 to shorten length, as to shorten you by the whole length of your head for so curtailing his title

15 Mistake should, do not unnecessarily misinterpret his words

16, 7. Take not heads, do not arrogate to yourself more than properly belongs to you, lest in so doing you make the mistake of thinking that heaven is not above us (ready to punish arrogance)

20 what, an exclamation of surprise.

26 lime and stone, i.e. of the walls made of blocks of stone united by lime

29 Of holy reverence, holy and reverend.

30 belike, probably; literally, by like, i.e. by what is likely

32 rude ribs, rough exterior, but also with an allusion to the figurative sense of 'rude,' in that they kept out those who wished to enter, and possibly with an allusion to the name of the castle. For ribs cp *K An* 1. 384, "The flinty ribs of this contemptuous city"

33 send parley, sound a parley, for parley, see note on 1. 192

34 his ruin'd ears, which shall pierce the battered loop-holes of the castle; carrying on the metaphor in "11bs" So in *M V* II. 5 31, "ears" is used of the casements of a window deliver, pronounce this message

37 sends allegiance, proffers loyal submission

38 hither come, who has come here, to be joined with the words "Henry Bolingbroke" Of the change here from the third to the first person C Clarke remarks, "The effect produced has freedom, strength, and colloquial naturalness—all of which are essentially dramatic"

39 Even at his feet, as low as at his feet, i e in the humblest way possible

40, 1 Provided granted, provided that the repeal of my banishment and the restoration of my lands be unconditionally granted

42 the advantage of my power, the advantage which my power gives me

43 And lay... blood, Delius compares *Leas*, iv 6 201, "To use his eyes for garden water pots, Ay, and laying autumn's dust"

45 8 The which show As to which, how far I am from wishing that this fair land should be drenched with blood, my humble submission will show For The which, in this sense, see Abb § 272; fair qualifies land

49 signify as much, make this much known to him

52, 1 That, perused, so that the king and his followers may from the time worn, ragged, battlements be able to see clearly how well appointed my forces are, tatter'd, now used only of things liable to be torn, clothes, etc., and so generally by Shake speare perused, thoroughly scanned, cp 11 *H IV* iv 2 94, "March by us, that we may peruse the men We should have coped withal"

54-7. Methinks heaven To me it seems that the meeting of two such antagonists as Richard and myself should be as terrible as that of lightning and rain when, by the thundering shock with which they clash, the heavy clouds are rent asunder The imagery is unscientific, since it is not by the meeting of fire and water that the clouds are torn, but by the clash of the clouds that the lightning is generated

58 Be he the fire, let him by his wrath represent the lightning

60 not on him, i e not causing him annoyance

§ 61 mark looks, for the redundant object, see Abb § 414

62-7 See occident Dyce gives this speech to Percy, while Hammer, Knight, and Singer make York's speech begin at l 62

and continue to 1 71 Either arrangement seems better than making Bolingbroke the speaker

63 blushing, red with fury discontented, angry

64 the fiery portal, the gateway of the east which he enters at his rising, and which is thus made fiery, fiery, pioleptic

65 are bent, are determined, we now say 'bent on doing,' not 'bent to do'

66, 7 to stain occident, to befoul the track along which he passes to his setting in the west, occident, literally 'falling' (of the sun)

69, 70 lightens majesty, flashes forth looks of awe-inspiring majesty, majesty, here metrically a dissyllable.

70, 1 alack, show 'alas a woeful thing it would be that so fair an appearance as he presents should be marred by any harm; alack, for woe, alas, for the woe that would result, for alack, see note on iii 3 8

72 amazed, utterly bewildered, see note on i 3 81

72, 3 thus long knee, thus long have we stood expecting to see your knee bowed in awe of us

74 Because king, because till now we supposed ourself to be, etc.

76 awful, reverential, full of awe.

77, 8 show us stewardship, produce evidence to show that God has dismissed us, etc., hand, sign manual, i.e. authority

81 Unless usurp, except by being guilty of sacrilege, theft, or usurpation,—call it which you will

83 Have torn us, have done violence to their souls by wrenching them from their allegiance Probably, as the Cl Pr Edd and Schmidt think, the use of torn here is for the sake of the jingle with turning

84 And we are, and *that* we are

89, 9 Your children, head, the unborn and unbegotten children of you who dare to raise your subject hands

90 threat the glory, threaten to mar the glory

91 yond yonder adverb, *yon* being the adjective

93 dangerous treason treason dangerous in its consequences to him who is guilty of it.

94 testament, will, bleeding, bloody "Bolingbroke," says Steevens, "is to open the testament of war, that he may peruse what is there decreed in his favour" In plain language, he has come to begin a bloody struggle Delius compares Kyd's *Jeronimo*, "Then I unclasp the purple leaves of war"

95 But ere peace, but before he shall peacefully wear the crown he is expecting to win

96 crowns, heads

97 Shall ill face, shall disfigure the flower-decked surface of England's soil There may also possibly be in the flower of England's face a reference to 'the choicest youth of England,' by which Warburton explains the phrase

98 maid-pale, pale as the face of a frightened maiden The Cl Pr Edd compare *H FI* ii 4 47, "I pluck this *pale* and *maiden blossom* here"

100 faithful English blood, the blood of loyal Englishmen

102, 3 Should so upon Should in this way be attacked by barbarous arms wielded in civil warfare, for *uncivil*, cp *T N* iv 1 57, "In this *uncivil* and unjust extent Against thy peace"

105, 6 And by bones, and swears by the tomb in which your royal grandsire's bones are honourably laid

107 royalties bloods, the royal descent which both of you in common have

108 head, source

109 by the Gaunt, by the hand of warlike Gaunt now lying in his grave

110 worth, personal merits

111 Comprising said, in which is comprised everything that may serve as the subject of an oath or asseveration

112 scope, aim, mark

113 his lineal royalties, the princely dignities that belong to him by descent

114 Enfranchisement, freedom from all disabilities, such as banishment, and so restoration of his rights on his knees, to be taken with to beg

115 on thy royal party, by you, the king, on your part, by you as party to the agreement

116 will commend to rust, will lay by and consign to rust, to 'commend,' = to commit, entrust to one's charge, make over with praise, and so simply to praise, is a doublet of 'command,' from Lat *commendare*, from *cum*, with, and *mandare*, to commit, entrust

117 barbed, accoutred, "also spelt *barded*, the older form Cotgrave has '*Bardé*,' masculine, *ée*, feminine, barbed, or trapped as a great horse' F *barde*, horse armour" (Skeat, *Ety Dict*)

118 To faithful service, for the omission of the definite article, see Abb § 89

119 This just, this, on his honour as a prince he swears is true, for just=true, cp *H IV* v 3 126, "the things I speak are *just*", *Tim* v 1 17, "a *just* and true report"

121. returns, sc. answer, replies

122 right welcome, thoroughly welcome

123 fair demands, demands which I admit to be just

124 shall be contradiction, shall be granted fully and without reservation

125 With all hast, in the most gracious terms that you have at your command

126 Speak commends, convey kind messages to him who is sure to listen to them with a kind ear

128 so poorly, so humbly

130 and so die, and die in maintaining our challenge

136 words of sooth, conciliatory words 'sooth,' first an adjective, = true, then a substantive, = truth, "to 'soothe,' originally 'to assent to as being true,' hence to say yes to, to humour by assenting, and generally to humour" (*Skeat, Ety Dict*) Cp *Per* i 2 41, "When Signior Sooth here does proclaim a peace, He flatters you"

137 my name, my title

140 scope, room to move in, free play, cp *R III* iv 1 35, "That my pent heart may have some scope to beat"

147 a set of beads, a string of beads, a rosary by means of which the number of prayers said was counted, see note on "beadsman," iii 2 116. for, in exchange for

149 My gay apparel. Steevens quotes Holinshed, "he had one cote which he caused to be made for him of gold and stone [i.e. adorned with precious stones] valued at 30,000 marks" Stowe says "three thousand marks"

150 figured goblets, highly chased gold and silver drinking-cups dish of wood, wooden platter, or perhaps, drinking vessel

151. palmer's, pilgrims to the Holy Land on their return bore with them a palm branch in token of their having visited the Holy Sepulchre, hence 'palmer's' = pilgrims generally The palm branches were in memory of those carried by the people who went forth to meet Christ as he rode into Jerusalem before his crucifixion, see *John*, xii 12 3

152. carved saints, images of saints carved in wood, ivory, etc., and put up in the cells of hermits, etc., for adoration

153 a little grave, a humble grave, such as hermits dug for themselves

155 in the king's highway, the public road

156 of common trade, commonly trodden upon, from the A. S. *tredan*, to tread, cp *H VIII* v 1 36, "Stands in the gap and *trade* of moe preferments"

157 May hourly head. Johnson remarks that Shakespeare is very apt to deviate from the pathetic to the ridiculous, but Richard's exaggeration here is quite in keeping with his character as presented by Shakespeare

158 For on live; for now, while I am still living, they trample on my dearest feelings

159 And buried once, and when I am once buried why not, there is no reason why they should not, etc

161 despised tears, tears at which our enemies mock

162 they, our tears, lodge, lay, cp *Macb* iv 1 55, "Though bladed corn be *lodged*"

164, 5 Or shall we tears? or shall we indulge in frivolous trifling about our sorrow, and make some fanciful compact about shedding tears?

166 As thus, place, as, for instance binding ourselves to go on continually dropping them, etc

167 fretted, worn, to 'fret,' literally, to eat away, from A. S. *fretan*, "contracted from *for-etan* from *for-*, intensive prefix, and *etan*, to eat" Skeat, *Ety Dict*)

168, 9 and therein eyes, and, we being therein laid, it will be said there lie two kinsmen who dug their graves with, etc, the relative, as so frequently, omitted after kinsmen. The inflection in -s with a plural subject is here due to the requirements of rhyme, cp *V A* 1128, "She lifts the coffee-lids that close the eyes, Where, lo, two lamps, burnt out, in darkness *lies*"

170 Would not well? Would not this foolish trifling be a suitable employment for us?

172 Most mighty prince, said, as "King Bolingbroke" in the next line, with ironical humility

175 make a leg, courtsey to me, make an obeisance, says ay, assents

176 the base court, the lower courtyard, the court on the ground floor, *F bas cour* doth attend, is waiting

178, 9 like jades, like bright Phaethon unable to manage his fractious steeds. Phaethon (i.e. 'the shining one'), son of Helios (the Sun), asked his father to allow him for one day to drive the chariot of the sun across the heavens, but, he being unable to control the steeds, the chariot was borne out of the usual track, and Phaethon fell to the earth, manage, a term very frequent in Shakespeare for the control of horses, jades is generally used of worn out or unruly horses

181 To come grace, in coming at the summons of traitors
and doing them homage (as I do now)

182 Down, court ' down, king ' what, I am to come down to
the base court ' the king is to come down '

183 For night-owls sing For everything in nature is awry,
night-owls shrieking at a time when, and in a place where, larks
should be mounting aloft with a blithe carol ; and therefore there
is nothing strange in a king being compelled to come down at the
bidding of a traitor subject

185 fondly, foolishly , the original sense of the word

186 Yet he is come, yet in spite of his being almost out of his
mind, he is come

187 apart, aside, at a distance from us "The phrase is
borrowed from the *F a part*, which Cotgrave gives, and explains
by '*apart*, alone, singly,' etc — Lat *ad*, to, and *partem*, ac-
cusative case of *par*s, a part" (Skeat, *Ety Dict*)

188 show fair duty, behave with all becoming reverence

191 To make, in making , the indefinite use of the infinitive

192 Me rather had, for this ungrammatical remnant of ancient
usage, see Abb § 230

193 my displeased eye, my eye which is no way pleased at
seeing this mockery of reverence

194 your heart is up, your ambition is soaring aloft

195 Thus high at least, pointing to his head

196 but for mine own, only to claim what rightfully belongs to
me

197 Your own... all, not only what is rightfully yours, but I
and every thing we in your hands

198, 9 So far... love, I would have you 'mine' so far as my
loyal service shall deserve your love, and in no other sense
'mine'

203 Tears show remedies, tears indicate love, but are
powerless in the way of remedy

204 too young, Richard and Bolingbroke were of the same
age, being both born in 1366

206 What you will have, what you are determined to have
willing, willingly , with a ply on will

207 what force do what under the compulsion of force we
must do

208. Set on towards, set out for. cp W T 11 4 682, "Thus
set we on, Camillo to the sea side" is it so, is not that what
you have determined that we shall do?

SCENE IV

3. bowls, a favourite game in Shakespeare's day, and one to which he makes frequent allusion

4 full of rubs, full of fiction, to 'rub' and a 'rub' were technical terms at bowls, used of bowls when jostling against one another or against the 'jack,' or 'mistress,' the small bowl at which they were aimed

5 against the bias, in a direction contrary to that which it ought to take The bias was a weight let into the bowl in order to give it sway, and so enable it by taking a curved path to get near the jack when from other balls being in the way, or owing to irregularity of the ground, it could not approach in a direct line

7, 8 My legs . . . grief my legs cannot keep time to any joyous dance at a time when my heart is overwhelmed with grief A measure was a stately dance with slow, measured steps though the word was sometimes used of a dance in general, and in this sense it is employed in the former line, while in the latter it means limit, extent There is a similar play upon the word in *M A* ii 1 74, see the whole passage, ll 72-83

13 being altogether wanting, since it is completely absent

14 remember, remind, cp 1 3 269, above

15 being altogether had, since I am in complete possession of it; since there is nothing in the way of grief which is not present to me

16 And what complain, and about that which is lacking there is no use in complaining, for complain, used transitively, cp. *Lucr* 1839, "And by chaste Lucrece' soul that late *complain'd* Her wrongs to us," for boots, see 1 3 174, above

20 Shouldst please, would be certain to please

22, 3 And I could thee I have such abundance of tears of my own, ready to fall, that if weeping could relieve my sorrow, and help to make me joyous, I should be able to sing for joy without needing to borrow such helps from you or any one

26 My wretchedness pins, I will wager my wretchedness against a row of pins, i.e. something of which the magnitude is infinite against something of very trifling nature Cp the proverb, "It was Lombard Street (i.e. a very rich street where the bankers most did congregate) to a China orange (i.e. something of small value)"

27 State, state affairs

28 Against a change, in anticipation of a change; cp *M N D* iii 2 99, "I'll charm his eyes *against* she do appear" woe is

forerun with woe, woe is heralded by woe, : e. sorrowful fall.

29 apriocks, from "F *apricot* from Port. *albricoque*, an apricot These words are traced, in Webster and Littré, back to the Arabic *al barqûq* where *al* is the Arabic definite article, and the word *barqûq* is no true Arabic word, but a corruption of the Mid Gr. *πραϊκόκιον*, pl *πραϊκόδια*; borrowed from the Lat *præcoqua*, apricots neuter plural of *præcoquus*, another form of *præcox*, lit. precocious, early-ripe' (Skeat, *Ety Dict*)

30 their sire, the parent tree

31 their prodigal weight, their lavish, ~~excessive weight~~, with an allusion to the burden that prodigal sons are to their parents

32 supportance, support in the way of a prop

34 sprays, the lesser branches

35 look too lofty, are of too ambitious a growth.

36 even, uniform

37 You thus employ'd, you being thus, etc away, completely

38 noisome, noxious, injurious, "formed from the M E *noy*, annoyance, injury, with the E suffix *-some* *Noy* is a mere contraction of M E *anoy*, *anoi* from the Lat phrase *in odio habere*" (Skeat, *Ety Dict*), see note on iii 2 16, above without profit, making no return for the sustenance they derive from the soil

40 in the compass of a pale, in the small compass of an enclosure like this garden, a 'pale' is a stake for enclosing land, then the land so enclosed

42 Showing : estate, exhibiting, as in a miniature, the well-governed estate of our garden, the garden being in point of size a miniature of the kingdom, but well-ordered while the kingdom was in a state of anarchy For model, cp *H 1*, ii. *Chor* 16

43 sea walled garden, : e England, cp above, ii 1 17

45 all, wholly, ruin'd, broken down

46 knots, beds of flowers laid out in intricate devices, cp *L L L* i 1 249, "from the west corner of thy curious knotted garden" Stevens compares *Par Lost* ii 242, "Flowers worthy Paradise which not nice art In beds and curious knots, but nature boon Pour'd forth"

47 caterpillars, cp above, ii 3 166, "The caterpillars of the commonwealth"

48, 9 He that leaf he, to whose want of proper care and wholesome checks it is due that this spring has been over-luxuriant, has now himself prematurely come to the autumn of his days, : e he has to thank his own want of wholesome rigour that his power is now passing from his hands The expressive

phrase "the fall," or "the fall of the year," is still in use in America

50, 1 The weeds up, those noxious parasites that were sheltered from harm by the patronage of his power, and which, while seeming to support him, were in reality preying upon his life

52 Are pluck'd all, have been completely extirpated, root and all, not merely the growth above the soil, but also the very roots

55 wasteful, extravagant, lavish of his resources what pity, for the omission of the indefinite article, see Abb § 86

56 dress'd put in order, Malone quotes *Genesis*, ii 15 "and put him into the garden of Eden, to dress it and keep it", dress is ultimately from the Lat *directus*, straight.

57 at time of year, at the proper season

58. wound, incise

59 in sap and blood, in the matter of sap and life-juice, the words are equivalent to 'sap which is the blood of trees.'

60. It, the tree; confound, ruin, destroy

61. growing, &c into power

62, 3 They might duty, they might have lived to show the wholesome outcome of loyal allegiance, and he to enjoy its benefit

64 bearing boughs, boughs that may be trusted to produce fruit

66 Which waste, which hours wasted in idleness, idle, proleptic, made idle by the waste

67. shall, will certainly

68 Depress'd, beaten down.

69 'Tis doubt he will be, it is to be apprehended that he will be; cp in *H VI* iv 5 37, "The doubt is that he will seduce the rest."

71 black, most gloomy

72 press'd to death, an allusion to the punishment of death, inflicted upon those who when arraigned refused to plead, by means of heavy weights placed upon their stomach, cp *M A* iii 1 76, "O, she would laugh me Out of myself, press me to death with wit" through want of speaking is used in a double sense (1) from a desire to speak, (2) in consequence of not speaking

73 old Adam's likeness, Adam being the first gardener, "the grand old gardener," as Tennyson calls him in the earlier editions of *Lady Clara Vere de Vere*, 1 51, cp in *H VI* iv. 2 142, "And Adam was a gardener" set, appointed

75, 6 hath suggested man? has tempted you to cause a second fall of man in announcing the deposition of the king? The serpent tempted Eve to eat of the forbidden fruit, and Eve in her turn tempted Adam, who in consequence was driven out of the garden of Eden; 'suggest' = tempt, is very frequent in Shakespeare

78 thou little earth you who are little better than the earth you till, a mere clod, cp *M A* ii 1 63-6, "Would it not grieve a woman to be overmastered with a piece of valiant dust? to make an account of her life to a *clod* of wayward marl?" For the separation between two parts of the adjectival phrase, see Abb § 419a

79 Divine, predict

80 Camest thou by, did you obtain; cp *J. C* ii 1 169, "O, that we then could *come by* Caesar's spirit", but the phrase is a very frequent one for tidings, see note on ii 1 272

82 To breathe, in speaking, the infinitive used indefinitely

83 hold, grasp, he, for the insertion of the pronoun after a proper name, see Abb § 243

84 are weigh'd, have been put into the balance

86 And some light, some few frivolities the only result of which, instead of making him heavier, is to make him lighter. cp *M V* iii 2 90, 1, "Which therein works a miracle in nature, Making them *lightest* that wear most of it" some few, though used to minimize, in reality means a great many

89 odds, Shakespeare uses the word both as a singular and a plural, the former more often, and thus seems to have been the more general practice with Elizabethan writers; *H V*. iv. 3 5, "a fearful *odds*", *A C* ii 15 66, "The *odds* is gone"; *weighs* down, outweighs in the balance

92 Nimble mischance, misfortune that is so quick in finding its way to a person, cp *M V* i 2 21, 2, "such a hare is madness the youth, to skip o'er the meshes of good counsel the cripple"

93 Doth not me, ought you not to have made your embassy to me before all others?

95 To serve me, to pay your service to me

98, 9 What, ... Bolingbroke? was I born to no happier fate than by my sad looks to add a grace to the, etc.; an allusion to the Roman custom by which the captives made in war were paraded in the triumphal entry of the conquerors; cp *J C* i 1 18, 9, "What tributaries follow him to Rome To grace in captive bonds his chariot wheels?"

101 Pray, I pray

102, 3 so that curse, if in that way your misery might be lightened, I should be willing that the curse you invoke upon my skill should be fulfilled

104 fall, let fall, cp *Temp* v 1 64, "Mine eyes *Fall* fellowly drops "

105 I'll set grace, I will plant a row of rue, that sour plant that is 'called 'herb of grace', cp *Hamlet* iv 5 181, "There's rue for you, and here's some for me we may call it herb grace o' Sundays " Etymologically there is no connection between 'rue,' the plant and 'rue,' or 'ruth,' sorrow, but the bitterness of the plant caused it to be connected in the popular mind with repentance, and so with grace, the result of repentance

106 even for ruth, merely for sorrow's sake, out of the pity I feel for her

ACT IV SCENE I

STAGE DIRECTION *Westminster Hall* "The rebuilding of Westminster Hall, which Richard had begun in 1397, being finished in 1399, the first meeting of Parliament in the new edifice was for the purpose of deposing him " (Malone)

3 What thou dost know, stating what you know

4 Who king, who joined with the king in bringing it about

5 The bloody end, the bloody deed which brought him to an untimely end, cp *T G* iii 1 21, "A pack of sorrows which would press you down to your *timeless* grave "

6 set before my face, bring face to face with me

9 Scorns deliver'd, is too proud to deny what it has once uttered

10 dead, gloomy, Schmidt thinks the word may possibly mean 'dull,' 'inactive'

11 of length, far-reaching

12 restful, peaceful, as contrasted with the scene of the murder

16 crowns, a 'crown' is a five shilling piece

17 Than Bolingbroke's return, than *endure* Bolingbroke's, etc For the ellipsis, see Abb § 390 England, a trisyllable here, as "Ireland," in II. 4 103, above

18 withal, moreover

19 In this death, if this cousin of yours were to die

21 my fair stars, the propitious stars, which presided over my

birth The belief in astrology was strongly held in Shakespeare's day, and his allusions to it are numerous, cp *Lear*, i 2 128 45

22 On equal terms, as to meet him on terms of equality in order to chastise him

24 With the ... lips, by the accusation which his slanderous lips have brought against me, attainder, "formerly, when sentence of death was pronounced, the criminal was said to be attainted, *attinctus*, stained, or blackened. The consequences of attainder were forfeiture and corruption of blood" (Heard, *Shakespeare as a Lawyer*, p 35)

25 gage, see i 1 69 the manual seal of death, which is a seal that my hand affixes to the warrant for thy death

26 marks thee out, designates as being doomed to hell

28 In thy heart-blood by the shedding of your heart's blood though being, in spite of its being all, wholly.

29 the temper sword, my well tempered sword, cp *Oth* v 2 253, "I have another weapon in this chamber, It is a sword of Spain, the ice-brook's temper" "The harder the steel the brighter polish would it take, hence the polish may be taken as a measure of its temper" (Cl P1 Edd)

30 it, the gage thrown down by Aumerle

31 one, i e the king

31, 2 I would so, I wish that he who has provoked me were the noblest of all here present

33 If that sympathy, if your valour will not consent to fight with any but those who are your equals in rank, for sympathy = correspondence, cp *Oth* ii 1 232, "sympathy in years, manners, and beauties" For that, as a conjunctive affix see Abb § 267

36 and vauntingly it, not only did you say so, but you said so in the most boastful terms

39, 40 And I point, and I with the point of my sword will force back that falsehood into your heart, where it was fabricated, rapier, Johnson points out that the rapier was not in use in England till two centuries after this time

42 I would hour, I wish that the combat could take place now

45 In this appeal, in thus challenging you, see i 1 4 all, wholly unjust, false

46 And that thou art so, and in confirmation of your being so

47 48 To prove breathing, pledging myself to substantiate my words by combat to the death

49 An if, see Abb § 103

50 And never steel, and never again brandish my sword over the helmet of my foe in vengeance of the dishonour done me

52 I task like, I set the earth the same task, i.e. that of bearing my gage flung down upon it

53 lies, i.e. charges of lying

55' From sun to sun, from sunrise to sunset, cp *Cymb* iii 2 70, "One score 'twixt sun and sun," and iii 4 44, "To weep 'twixt clock and clock"

56 Engage it to the trial, bind yourself to the combat by taking it up, and throwing your own gage down

57. Who sets all who else desires to make a match with me? I will accept every challenge offered. The language is taken from gaming, where to 'set' was to stake a certain sum against another sum, the contest being decided by a cast of the dice, cp *M A D* iii 1 136, "for, indeed, who would set his wit to so foolish a bird? who would give a bird the lie, though he cry 'cuckoo' never so?"

62 in presence, present

63 witness with me, join with me in bearing witness

65 boy "Fitzwater succeeded his father at the age of eighteen in 1386, and therefore at this time was thirty-one, and could hardly be called a 'boy'" (Cl Pr Edd)

67 That it vengeance, that it (my sword) shall execute upon you vengeance that shall atone for your slander, not only vengeance, but vengeance retaliatory of your slander

70 my honour's pawn, the pledge that I will honourably meet you in combat

71 Engage trial, see note on l. 56

72 fondly, foolishly; cp iii 3 185 a forward horse, one only too eager to run his course

74. in a wilderness, i.e. in a place where no one could hinder the combat; cp *Macb* iii 4 104, "And dare me to the desert with thy sword"

77 To tie correction, by which I bind myself to administer to you the severest chastisement, my, subjective, my correction of you

78, 9 As I appeal, by all the hopes I have of thriving in this new state of things upon which we are entering, I pledge myself, etc

83, 4 Some honest lies, let some honest Christian lend me a gage which I may throw down in assertion that Norfolk lies Holmshed, quoted by Steevens, says that "he threw down a hood that he had borrowed"

85 If repeal'd, if the king will allow him to be recalled from exile, for repeal'd, cp above, n 2 49 to try his honour, to vindicate his honour in combat with me

86 These differences gage, these quarrels shall remain undecided, the challengers and challenged being bound by their gages to meet in combat when Norfolk is recalled

89 signories see note on III. 1 22

90 enforce his trial, compel him to meet Aumerle in combat

93 Jesu, "This form of the name 'Jesus' is used in the oblique cases, or with the optative mood, or in exclamation" (Cl I'r Edd)

94 Streaming the ensign, bearing the flag streaming in the wind to 'stream' used as a transitive verb only here and in J C III. 1. 201, "as fast as they (thy wounds) stream forth thy blood"

96 toil'd war, worn out by warlike exploits retired himself, retired, for the reflexive use of verbs which are now intransitive, see Abb § 296

97-9 And there Christ Malone points out that this is not historically true, Norfolk's death not occurring till after that of Richard

100 Under whose long, whose soldier he had so long been

104 Of good old Abraham, cp R III iv 3 38, "The sons of Edward sleep in *Abraham's bosom*", a reference to *Luke*, xvi 22, "And it came to pass, that the beggar died, and was carried by the angels into *Abraham's bosom*"

106 Till we trial, till we fix the day on which the combats shall take place.

108 plume pluck'd, stripped of his plumes, brought low

111 descending now from him, which now falls from him, for the sake of the antithesis with ascend

112. Henry, pronounced here as a trisyllable

114 Marry, a corruption of Mary, the mother of Christ, used as a petty oath

115, 6 Worst truth, least worthy may I be to speak in this royal presence, yet upon me (as as a priest) more than any it is incumbent to speak the truth, be seeming, it is be seeming, it be seema.

117 Would God that, i e it would be well if God should will that, etc.

119 noblesse, nobility of nature.

120 Learn teach, as frequently in Shakespeare

121 What subject, etc., i e. no subject can, etc

123 are not judged, have not sentence passed upon them but they hear, without their being present to hear the charges brought against them

124 apparent, manifest, cp 1 1 13

125 figure, representative

127 planted, installed, cp *R III* iii 7 216, "But we will *plant* some other in the throne "

128 subject, an adjective, cp *K J* iv 2 171, "no *subject* enemies," i.e. no enemies among my subjects

129 And, and that too, for this emphatic use of *and*, see Abb § 95 forfend, forbid, "an extraordinary compound, due to E *for-* and *fend*, a familiar abbreviation of *defend*, just as *fence* (still in use) is a familiar abbreviation of *defence*" (Skeat, *Ety Dict*)

130 refined, "freed from guilt and redeemed by Christ" (Schmidt)

131 heinous, hateful, F *haine*, hate obscene, foul.

133 for, in behalf of

139 go sleep, go to sleep, i.e. to dwell quietly with, for the omission of 'to,' see Abb § 349

140 seat of peace, where peace usually dwells

141 Shall kin confound "Wars in which fellow country men and kinsmen shall be ranged on opposite sides, will destroy all the obligations of family affection and of humanity 'Kin' refers to blood relationship, 'kind' to our common human nature Cp *Hamlet* 1 2 65 "A little more than kin, and less than kind" (Cl Pr Edd)

144 Golgotha, see *Matthew*, xxvii 33, "And when they were come to a place called *Golgotha*, that is to say, a *place of a skull*," etc, and cp *Macb* 1 2 40, "Except they meant to bathe in reeking wounds And memorize another *Golgotha*."

145 raise, stir up this house, this family, i.e. of Englishmen

146 division, dissension, disunion, cp 1 *H IV* iv 1 62, "The quality and hair of our attempt Brooks no *division* "

147 cursed earth, earth cursed by these conflicts

148 Prevent, the old copies read prevent *it*, I have followed Pope and Dyce in omitting the pronoun

149 child, those yet in their childhood

150 for your pains, in return for the trouble you have taken

151 Of capital treason, on the charge of being guilty of capital treason

152 be it your charge, take it as a charge imposed upon you, see note on *Carlisle*, iii 2, stage direction

153 his day of trial, the day on which he shall be put on his trial to answer the charge of capital treason.

155 in common view, in the sight of all men

157 Without suspicion, without being suspected of unfair dealing conduct, conductor, escort, cp *R III* : 1 45, "hath appointed This *conduct* to convey me to the Tower"

159 Procure answer, find persons to be bail for your appearance at the time when you shall be called upon to meet the charges brought against you

160 beholding, the active participle, originated in a mistake for 'beholden,' the passive participle, in the sense of under an obligation, a sense which is not found in other parts of the verb, though a natural one of *be hold* For the participle in *-ing* used as an equivalent to *en*, see Abb § 372

161 And little hands, and little help did we expect from you

STAGE DIRECTION *The regalia*, the insignia of a king, his crown, sceptre, ball, etc.

163, 4 Before reign'd, before I have had time to get rid of those kingly thoughts which occupied my mind while I was yet a king, for shook, see Abb § 343

166 7 Give sorrow submission, allow sorrow for a time to school me to this submissive bearing which I must in future show, Yet, still

168 favours, features, appearance, "in beauty," says Bacon in his 43rd Essay, 'that of favour is more than that of colour, and that of decent and gracious motion more than that of favour' The word is now lost to us in that sense, but we still use *favoured* with *well*, *ill*, and perhaps other qualifying terms, for featured, or looking" (Crab, *Eng of Shalpeare*, § 54)

169 sometime, formerly, see note on 1 2 54

170 So Judas did to Christ, a reference to the words of Judas as he betrayed Christ, *Matthew*, xxi 40, "And forthwith he came to Jesus, and said, *Hail*, master, and kissed him" in twelve, among his twelve disciples

173 Am I clerk, it was the duty of the clerk to say 'amen,' so he it, at the end of each prayer read by the priest

174 although he, although in uttering that prayer I am praying for Bolingbroke, not for myself

175 And yet me And yet I will say 'amen' if in the sight of heaven I am still king

177 of thine own good will, of your own accord.

178 Which tired offer, which, when weary of being king, you lately offered to do

181 seize, take hold of

185 owes, owns, as frequently in Elizabethan English, the final *n*, being dropped filling one another, which fill one another, the full bucket when raised causing the empty one to descend and fill itself

188, That bucket down, that bucket which is down

193 still am I king of those, cp *K J* ii 1 371, 2, "*King'd* of our fears, until our fears resolved, Be by some certain king purged and deposed "

195 Your cares down, the fact of your cares being set up, does not, etc.

196 My care - done, that which troubles me now is, the absence of care, due to my former anxieties (i.e. those I had as a king) having ceased

197. Your care won that which troubles you is the presence of anxieties, due to the pains you have taken to acquire them

198 The cares away though I have given away to you my cares as king, yet I still retain them (in the thought of what belongs to me as king)

199 They tend stay, they go with, are attendant upon, the possessor of the crown, and yet they stay with me in the recollection of my former state

201 Ay, no; be, having first said 'Ay' (yes), 'no,' he goes on to pun upon the sound of 'ay' (I), and says, I must not say 'ay,' i.e. I, for I must be nothing

202 Therefore thee, therefore I must not utter the word 'no,' for I resign to you, and, so doing, forfeit the right to use words of denial

203 undo myself, unking myself, strip myself of all that belongs to me as king

207 balm, see note on iii 2 55

209 With mine state, by my own words abdicate that sanctity, divine right, which belonged to me as king

210 all duty's rites, all ceremonious marks of respect due to me as king

212 manors, estates belonging to me as a lord, "properly 'a place to dwell in', from O F *manon*, *maneu*, to dwell — Lat *manere*, to dwell, remain" (Skeat, *Ety Dict*), revenues with the accent on the second syllable forgo, see note on i 3 160.

213 deny, cancel, abrogate

214 broke, for other instances of the curtailed form of the past participle, see Abb § 343

215 that swear to thee, of those that take an oath of allegiance to you

216 Make, may God make

217 And thou, for the nominative pronoun where we should expect to find an oblique case, see Abb § 216 achieved, see note on ll 254

219 soon lie Richard, may Richard, etc

221 sunshine days, days of sunshine, bright, prosperous, days

225 Against land, against the condition and improvement of, etc., a hendiadys for 'against all improvement of your country's condition'

226 by confessing them, by your confessing them

227 worthily, justly, upon sufficient cause

228 ravel out, disentangle, i.e. show the whole web, cp *Hamlet* iii 4 186, "Make you to ravel all this matter out", and *A. W.* iv 3 84, 5, "The web of our life is of a mingled yarn, good and ill together"

230 upon record, recorded in a document, record, with the accent on the second syllable

231 in so fair a troop, before such a noble audience

232 a lecture of them, a lesson contained in them for the instruction of others If thou wouldst, if you were to read, etc

233 heinous, see note on l 131 article, item, particular

234 Containing, comprising, having among its contents

235 And cracking, and concerning the breaking of, etc

236 Mark'd with, etc, refers to "heinous article"

237 look upon, behold, upon, an adverb, as in iii II 17 ll 3 27, "And look upon, as if the tragedy Were play'd in jest"

238 Whilst that myself, while I in my wretchedness harass myself with taunts and gibes cp *T. N.* iii 1 130, "Have you not set mine honour at the stake And baited it with all the unmuzzled thoughts That tyrannous heart can think", a metaphor from bear-baiting

239 with Pilate, like Pilate see *Matthew*, xvii 24, "When Pilate saw that he could prevail nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, saying I am innocent of the blood of this just person"

240 outward, not really felt you Pilates you who have acted towards me as Pilate did towards Christ in delivering Him to be crucified

241 my sour cross, my bitter affliction, the 'cross,' the

symbol of the Christian religion, being used as an emblem of human suffering

242 And water, sin, cp *Psalms*, li 2, "Wash me thoroughly from mine iniquity, and cleanse me from my sin"

243 dispatch, make haste

246 But they can see, as to prevent their seeing a sort, a pack, set, cp ii *H VI* ii 1 167, "A sort of naughty persons"

250 To undeck king, to strip the body of a king of those marks of greatness that are properly his, pompous, magnificent, not used in the modern sense of affected dignity

251 Made glory base, humbled that which is in itself glorious

252 state, dignity

254 haught, haughty, cp *R III* ii 3 28, "And the queen's sons and brothers *haught* and proud" insulting, who triumph over my woes, cp *A Y L* iii 5 36, "That you *insult*, exult, and all at once, Over the wretched?"

255 Nor no man's, the emphatic double negative

256, 7 No, not usurp'd Even that name which was given me in baptism is taken away from me, in ceasing to be king, I cease to be Richard, was given, which was given

258 winters, and of course summers, but Richard in his present mood thinks only of what is gloomy

260 mockery king of snow, counterfeit king made only of snow

263 not greatly good, not showing your goodness in any noble way

264 An if my word England, if my command is still current, is accepted as something of standard value, sterling is said to be a contraction of 'Easterling,' the Easterlings or North Germans being the first 'moneyers' in England for An if, see Abb § 103

265 command straight, command that a mirror be immediately brought

267 his, its

269 while, till, cp i 3 122

270 ere I come to hell, before my time to suffer torment comes

271. Urge, press, insist upon

273 shall be satisfied, with an emphasis on shall.

275 writ, the usual form in Shakespeare, Steevens points out that the phrase is from *Psalms*, cxxxix 15, "and in thy book were all my members written" and that's myself, and by "the very book," I mean myself

279 And make no, etc without making any, etc.

280 Like to prosperity, in that resembling those who were ready to follow me when in prosperity

281 beguile mislead

282 his, of him, see Abb § 218

284 wink, blink, as being unable to look upon such splendour

285 faced, countenanced, lent approval to

286 out-faced, looked down, put out of countenance cp *H I* iv 10 49, "See if thou canst *outface* me with thy looks"

291 my face, i.e. as reflected in the mirror

292 The shadow sorrow, the unsubstantial image of sorrow in your mind your unreal sorrow, cp above, ii 2 14, "Each substance of a grief hath twenty shadows"

293 The shadow face, the reflected image of your face; cp *K J* ii 1 498, "The *shadow* of myself form'd in her eye"

296 external laments, outward demonstrations of grief consisting of lamentations cp *Ham* i 2 86, "These but the trappings and the suits of woe"

299 There, &c. in my soul the substance, the reality

300 For thy that, for the bounty of you who, etc, for thy as an antecedent of a relative, see Abb § 218

308 to my flatterer, for my flatterer

317 good, well said conveyers, cheats, thieves, to 'convey' was a cant term for to steal, cp *M II* i 3 32, "Nym The good humour is to steal at a minute's rest *Pist* 'Convey,' the wise it call 'Steal' fol! a fico for the phrase"

318 That rise fall, who, like thieves, are so clever in profiting by another's loss

319 set down, fix appoint

321 pageant, an allusion to the pageants or shows by which kings were entertained on festive occasions

322 3 The woes thorn. Delius points out that this is a prophetic hint of the wars of the Roses

325 To rid blot? by which we may free the realm of this stain upon its honour, viz., Bolingbroke

328, 9 take intents, bind yourselves by taking the holy sacrament not to divulge the intentions I may reveal to you.

331 shall show, which shall show

ACT V SCENE I

2 To Julius tower, according to tradition, the Tower of London was built by Julius Caesar, cp *R III* iii 1 69-71, "Prince Did Julius Caesar build that place, my lord? *Buch* He did, my gracious lord, begin that place Which, since, succeeding ages have re-edified" ill-erected, not 'badly built,' but 'built to be used for evil' purposes, especially the confinement and execution of state prisoners

3. flint bosom, stony-hearted bosom

6 Have, subjunctive, *sc* which does not seem probable

7. soft, wait

9 in pity, from pity

11 Ah, thou stand, Ah, you, now only the bare outline of what old Troy once was, the mere skeleton of your former glory; probably with an allusion to the former name of London, *Trinovantum*, i.e. new Troy Somewhat similar is the imagery in Tennyson's *Vision of Sin*, iv 125 8, "Lo, God's likeness—the ground-plan—Neither modell'd, glazed, or framed Buss me, thou rough sketch of man, Far too naked to be shamed," though there it is a literal skeleton that is addressed

12 map of honour, image, or picture of honoured greatness, but only the picture, not the reality Elsewhere in Shakespeare 'map,' when used in a figurative sense, generally means a real representation impersonation, *cg* ii *H VI* iii 1 203, "in thy face I see The *map of honour*", *T A* iii 2 12, "Thou *map of woe*, that thou dost talk in signs," said to Lavinia whose tongue has been cut out

13 beauteous inn, stately dwelling-place, probably here not a tavern, though to this sense allusion is made in l 15, "an ale-house guest"

14 hard-favour'd, harsh-featured, see note on iv 1 168

15 When guest? when every common ale-house is full of rejoicing

16, 7 Join not, and do not, by your passionate regrets, help the grief which already rives my heart, to end my life too suddenly

19, 20 From which this, from which being awakened, we find that the reality is but this sworn brother, "an expression originally derived from the *fratres jurati*, who in the days of chivalry mutually bound themselves by oath to share each other's fortune" (Dyce, *Gloss*), cp *H V* ii 1 13, "we'll be all three *sworn brothers* to France", also *M A* i 1 73, and i *H IV* ii 4 7

21 Necessity, distress, want of everything that makes life worth living

22 Will keep a league, will maintain a peaceful union

23 cloister thee, shut yourself up, 'cloister,' from O F *cloistre*, lat *claustrum*, a cloister, literally an enclosure
religious house, convent, house devoted to a life of religious seclusion from the world

24 Our holy lives, we by spending our time in pious thoughts and deeds a new world's crown, a crown of happiness in a new world, *sc* heaven

25 Which down, we by our irreligious lives having lost our earthly crown, stricken, Shakespeare uses 'struck,' 'strucken,' 'stroken,' 'stricken,' etc., as forms of the participle

26 in shape and mind not only in outward appearance, a change due to 'wasting sorrow,' but also in mind

28 hath he been in thy heart, has he found his way to your heart, and paralyzed that?

31 To be o'erpower'd, at being overpowered; the infinitive used indefinitely pupil-like, as a docile pupil

32 Take, accept

34 which art, you who are

35 if aught but beasts, if my subjects had been anything more noble than mere beasts

37 Good sometime queen, good queen as you once were prepare thee hence, prepare to set out hence for France, the verb of motion omitted, as frequently

39 thy last living leave, the last farewell that will be possible to you in life

42 Of woeful . betid of troublous times now long since past, "betide from M E prefix *bi* or *be*, and M E *tiden*, to happen from A S *tidan*, to happen — A S *tīd*, a tide, time, hour" (Skeat, *Ety Diet*)

43 to quit their griefs, to requite the sad stories they have told, to 'quit,' in this sense, is very frequent in Shakespeare

44. tale of me, my story, on the pronoun for pronominal adjective, and the introduction of 'of' in the case of an objective genitive, see Abb § 225

17 And send, and thus send

16 For why for indeed. *sc* Abb § 75 the senseless brands, *sc* the burning logs of wood which have no feeling, will sympathize, will show sympathy for your sorrows by exuding moisture which will put the fire out, *cp* *Temp* iii i 19, "Pray set it down (his burden of logs) and rest you; when it burns,

"I will weep for having wealed you" For this transitive use of sympathize, cp *C. E* v 1 397, "That by this *sympathized* one day's error Have suffer'd wrong"

47 moving tongue, which melts to tears those who listen to it

48 fire, a dissyllable

49 And some, i.e. of the brands, some coal-black, some by becoming coal-black in colour ashes, an allusion to the practice of strewing ashes on the head as a sign of repentance or great grief, coal-black, to the wearing of black garments Delius compares *K. J.* iv 1 110, 1, "The breath of heaven hath blown his spirit out, And strew'd repentant ashes on his head"

53 there is you, measures have been taken, arrangements made; cp *Oth* v 2 72, "No, his mouth is stopp'd, Honest Iago hath *ta'en order* for 't", *R. III* iv 2 53, "I will *take order* for her keeping close"

54 all swift speed, all the speed that can possibly be made.

55, 6 thou ladder throne, you who have helped Bolingbroke to mount my throne

58 gathering head, becoming ripe, the figure is from a boil growing to a head; cp *Temp* v 1 1, "Now does my project *gather to a head*", *Ham* iv 4 27, "This is the imposthume of much wealth and peace, That inward breaks" See ii *H IV* iii 1. 57-79, where Henry the Fourth (Bolingbroke) refers to the fulfilment of Richard's prophecy

59 Shall corruption, shall burst forth in a putrid discharge, i.e. shall show itself in an outburst of unreasonable violence.

61 helping him to all, seeing that you helped him to all

62 which know'st, since you know

63 To plant, as a tree, cp above, iv 1 127 again, on the other hand

64 Being urg'd, on the smallest provocation, ne'er, for an explanation of 'never' which we should use 'ever,' see Abb § 52 Here there is a confusion between 'though you were so little urged that you had never before been urged so little,' and 'though you may never have been so little urged as in this supposed case'

65 To pluck him headlong, to root him up and cast him head long, headlong There were some adverbs in O E, originally dative feminine singular, ending in *inga*, *-unga*, *lunga*, *lunga* A few of these, without the dative suffix, exist under the form *-ling* or *-long*, as *head-long* (O E *heedlinge*), *sideling*, *sidelong*, *darling* (*darklong*), *flathing* and *flatlong*" (Morris, *Hist Oul* etc, § 311)

66 converts, turns; for this intransitive sense, cp *M A* 1

1 123, "Courtesy itself must *convert* to disdain, if you come in her presence"

67 one or both, &c of these "wicked friends"

68 worthy danger, danger well merited

69 and there an end, and that's enough of the subject, cp *Macb* iii 3 80, *Cymb* iii 1 84

71 un~~kiss~~ the oath, cancel by a kiss, ~~as by a kiss it was rat-~~
fied, for the custom of giving a kiss at marriage, cp *T S* iii
2 150, 1

76 I towards the north, I going towards, etc Properly, we should have had 'me,' &c sending me.

77 pines the *clime*, afflicts the climate, cold and sickness is to be taken as a single thought, to 'pine' in this transitive sense is not found elsewhere in Shakespeare, though in *V A* 602 we have it with a cognate accusative, "poor birds Do surfeit by the eye and *pine* the maw", *clime*, or climate, (1) a belt of the earth's surface contained between two given parallels of latitude, (2) a region considered with reference to its atmospheric conditions, (3) condition of a region or country in relation to such conditions, especially as they affect human, animal, or vegetable life.

78 set forth in pomp, sent on her journey with all pomp and magnificence

80 Hallowmas, "the feast of *All Hallows* or All Saints a familiar abbreviation for *All Hallows' Mass* = the mass (or feast) of All Saints here *hallows'* is the genitive plural of *M E halowc*, or *halwe*, a saint" (*Skeat, Ety Dict*), the feast of All Saints is the 1st November, the beginning of winter, the shortest of day, the shortest of days, the 21st of December, mid-winter

84 That were policy To do that would be for Bolingbroke to show some love towards you, but little good policy as regards himself, since then Richard would have facilities for plotting against him, which he would not have if kept in England

86 So two, woe, so that two, by weeping together, might make one woe

88 Better near, it is better that we should be far from each other than, being near in place, be no nearer meeting; for near, = nearer, cp above, iii 2 64, and for the, the ablative of the demonstrative, see Abb § 91

89 count sighs, measure the distance you go by the number of sighs you breathe

90 So longest means, in that way the one who goes farthest (i.e. I) will have to make the most moans For the omission of 'the' before longest way, see Abb § 92

91 Twice groan, twice for every step I take, I will groan (and so make the number of my groans equal to yours)

92 piece the way out, lengthen it, cp *Lear*, iii 6 2, "I will piece out the comfort with what addition I can"

93 wooing, courting.

94 Since, wedding it, since in the wedding of it, i.e. when we come to take it for the rest of our lives, as husbands and wives take each other in marriage

95 and dumbly part, and then let us separate without more words

96 mine, my heart

97 'twere no good part, it would be no real kindness

98 To take heart to take upon myself the keeping of your heart, for, by so doing, I should be certain to kill it with grief

99 now I have again, now that you have given me back my own heart

101. We make delay, we make woe proud by this loving lingering, cp iii 3 163, "Or shall we play the *cantons* with our woes"

102 the rest say, let the rest be expressed by the sorrow we feel, cp *M. V* ii 3 10, "tears exhibit my tongue"

SCENE II

2 When weeping off, when for tears you could not finish your story, the line is parenthetical

3 our two cousins, Richard and Bolingbroke

4 leave, leave off

4-6 At that head, at the point where I was telling you about the rude, lawless hands throwing dust, etc

7 as I said, as I was saying

9 Which his know, which seemed to be conscious of the ambitious character of its rider

12-7 you would Bolingbroke, you would have thought that the windows crowded with people, and the walls covered with tapestry, were speaking, so loud were the shouts of welcome

14 casements, windows, properly the frame forming a window, or part of a window, which opened on hinges attached to the up right side of the frame in which it was fixed, cp *M. N. D* iii 1 57, "Why, then may you have a *casement* of the great chamber window, where we play, open" their desiring eyes, their eyes so anxious to behold him

17 Jesu, see note on iv 1 93

19 Bespake, addressed, the other meaning (the only one now in use) is to order or engage for some future time

21 still, continually

22 the whilst, during this time; 'whilst' is really 'whiles,' the genitive of 'while,' = time, with an excrescent -t, after s, as in *amongst* t, *amids* t

24 well graced, popular, in favour with the audience, and also well skilled in his art

25 idly, inattentively

26 Thinking tedious, thinking that all he utters is but wearisome and idle talk

31 such gentle sorrow, such meek signs of sorrow

32 His face smiles, smiles and tears all the while striving for mastery in his face

33 badges, marks, cp *M A* i 1 23, "Even so much that joy could not show itself modest enough without a *badge* of bitterness," i.e. tears patience, patient endurance, a trisyllable

34 for some strong purpose, for some great purpose of His own, which is hidden from us

35 perforce, of necessity

36 barbarism itself, the most savage cruelty

38 To whose contents, whose high will sets a limit to our desires, and must be calmly acquiesced in For bound, cp *K J* ii 1 442, "O, two such silver currents, when they join, Do glorify the banks that bound them in"

40 Whose state allow, whose majesty and claim to honour I for ever recognize, allow, from "*F allow*" to let out to hire, to appoint or set down a proportion for expence — Low Lat *alloware*, to admit a thing as proved" (*Skeat, Etym Dict*).

41 Aumerle that was, he who was once Aumerle, but is so no longer Steevens quotes Holinshed, "The Dukes of *Aumerle*, Surrey and Exeter, were, by an act of Henry's first parliament, deprived of their dukedoms, but were allowed to retain their earldoms of *Rutland*, *Kent*, and *Huntingdon*"

42 But that is lost, but that title is forfeited

44 I am truth, I in parliament have become surety for his sincerity

45 fealty, fidelity, which words are doublets

46, 7 ~~who are~~, spring? ~~who are~~ they that now adorn this new made court of the king as violets adorn the green lap of earth in early spring?

48 nor I not, the double negative emphasizing the assertion

49 lief, gladly, literally an adjective = dear, beloved

50 bear you well, conduct yourself with prudence.

52 hold triumphs? do those tournaments and public shows hold good? i.e. are they to come off, justs, or jousts, from the verb to 'joust' or 'just,' to tilt, or encounter on horseback, the original sense being merely to meet or approach, then to meet or approach in a hostile sense

53 For aught I know, for anything I know to the contrary.

56 What seal bosom? the seals to ancient documents were attached by slips of parchment, cp *R J* iv 1 56, without, outside.

58 No matter it then, if it is nothing, it does not matter who sees it, see, subjunctive

59 I will be satisfied, I am determined to have my doubts satisfied.

62. I would not have seen, I would rather should not be seen

63 which for see, and I for some reasons mean to see it

64 What should you fear? what can you possibly fear

66 'gainst the triumph day, in anticipation of, preparation for, the day when the revels are to be held.

67, 8 Bound to himself... bound to? i.e. it is all nonsense talking of a bond for gay apparel, if he had executed such a bond, he would not be carrying it about his person, but would have made it over to the tradesman to whom he was bound

70 I may not, I cannot, see Abb § 310, for 'may' with a negative

75 God for his mercy, see note on 1 2 40

79 appeach, impeach, "appeach represents an earlier *anpeche* Eng or A Fr form of *enpeche-r*—Lat *impedicare*, to catch by the feet, entangle" (Murray *Eng. Dict*)

81 I will not peace, I will not hold my peace

82 be content, do not worry yourself

82, 3 it is answer, it is but something for which my life must pay the penalty

85 amazed, confounded, bewildered, see note on 1 3 81

86 villain to the servant who enters with the Duke's boots

89 thine own, i.e. son

90 Have we more sons? The Cl Pr Edd point out that the Duke had at least one more son, Richard, who appears as Earl of Cambridge in the play of *Henry V*.

91 Is not time? has not the period during which I was capable of bearing children been exhausted by time, i.e. am I not past child bearing?

92 from mine age, from me in my old age

95 fond, foolish.

97 here, i.e. whose names are entered in this document

98 interchangeably hands, in mutual compact have signed their names, pledging themselves, etc

99 He shall be none, i.e. of those who will do this deed

100 then what him? then it will matter nothing to him what they do

102 groan'd for him, suffered the pains of child-birth in bearing him

104 Thy mind, your meaning; what is in your mind

110 unruly, ungovernable, refusing submission to your husband

111 After, Aumerle! Follow him his horse, one of his horses

112 Spur post, spur your horse to its greatest speed; for post here an adverb, see note on : 1 56

115 I doubt ride, I feel sure of being able to ride.

SCENE III

1 unthrifty reckless, wild son, afterwards Henry the Fifth, who in reality was at this time only twelve years old

3 If any plague he, the first allusion to that retribution the shadow of which was so constantly over Henry the Fourth and his son

4 I would to God, "to in the phrase 'I would to God' may mean 'near', 'in the sight of', or there may be a meaning 'I should desire (even carrying my desire) to God' Possibly, however, this phrase may be nothing but a corruption of the more correct idiom, 'Would God that' (Abb § 190)

5 at London, we should now say 'in London,' as when speaking of countries or very large places

6 For there frequent, for such places are his constant resort, the verb is generally used transitively, and even here the word there is equivalent to 'those places'

7 unrestrained, licentious, acknowledging no restraint; companions, here, as frequently in Shakespeare, used in a bad sense, as we now use 'fellows'

9 beat our watch, belabour our watchmen, a pastime carried on to much later times, the watchmen, or constables, of former days being few in number and frequently old and incapable, as they are represented in *Much Ado about Nothing* passengers, those who walk the streets, cp *H VI* iii 1 129, "Or foul felonious thief that fleeced poor passengers"

10 Which, as to which, Dyce and Staunton follow Pope in reading 'while', wanton, probably here a substantive, as in *K J* v 1 70, "A cocker'd silken wanton", *Cymb* iv 2 8, "But not so citizen a wanton"

11 Takes honour, makes it a point of honour, considers himself bound in honour by the ties of comradeship

13 some two days since, a day or two ago

15 the gallant, ironically

18 wear it as a favour, in tournaments it was customary for the combatants to wear a glove, sleeve, scarf, etc, given them by the lady of their love whose champion they represented themselves to be and with that, and wearing that in his helmet

20 As desperate, equally dissolute and reckless is he through both, i.e. his dissoluteness and recklessness

21 some sparks hope, some indications of more hopeful things elder years, increasing years

22 May forth, may bring to a happy birth, cp *J O* v 3 70, "O error, soon conceived Thou never comest unto a happy birth"

24, 5 What means wildly? what is the reason of our cousin staring and looking so wildly?

27 To have, that I may be allowed to have

32 Unless a pardon, i.e. be promised me

34 If on the first, if the fault was of the former nature, i.e. one of intention only, see Abb 181 how heinous e'er, however heinous

35 To win thy after-love, in order to secure your love for the future

36 turn the key, sc to lock the door, but also, and more commonly, to unlock, e.g. *Macb* ii. 3 2

41 make thee safe, put it out of your power to injure me by killing you, cp *Temp* iii 1 21, "He's safe for these three hours"

43 secure, over-confident, see note on ii 1 266

44 for love, out of love treason, in calling him "fool-hardy"

48 arm us, prepare ourself

49 Peruse, examine, read over, properly to use thoroughly

50 that my show, which owing to my haste (i.e. to my being out of breath from the haste I have made) prevents my showing see l 17 For the omission of 'to' before the verb, see Abb § 349

51 pass d, already pronounced, cp // 1' v 2 82

53 My heart hand though I signed the paper, my heart is not in conjunction with my handwriting, cp above, v 2 98, "And interchangeably set down their hands"

54 ere thy hand down, before your hand appended your signature

57 to pity him, to show him the mercy promised

61 sheer, clear, the original meaning of the word Steevens quotes *The Faery Queen*, iii 2 44, "Who having viewed in a fountain sheer Her face"

62, 3 From whence himself' from which source is derived this stream that has chosen to flow through muddy channels, and of its own accord has polluted itself, i.e. your son, though sprung from a father of such unsullied honour, has preferred to associate with traitors, and thus, of his own doing, has contaminated himself

64 Thy overflow bad; the excess of virtue in you turns to evil in him, for converts, see v 1 66

65, 6 And thy son And this same abundance of goodness in you shall serve to wipe out this deadly stain in your son who has deviated from the path of honour, the metaphor from a stream is kept up in abundant, from Lat *abundare*, to overflow For digressing, cp *R J* iii 3 127, "Digressing from the valour of a man"

67 So shall bayd, in that way (if you allow my virtue to condone his vice) my virtue will but give facilities for his indulging in vice

68 And he shame, and he by his shame shall dissipate the honour which I, by my actions, have laid up

69 their gold the gold which their fathers have scraped together, have acquired by such pious and self-denial

70 Mine honour dies, my honour lives only in the death of his dishonour, i.e. until his dishonour is purged away, my honour has no true life

71 Or my lies, or, I may say, I live disgraced in his dishonour

72 In his life, in allowing him to live giving him breath, by giving, etc For the termination -ing, see Abb § 372

79 a serious thing, a tragic matter

80. 'The Beggar and the King,' a reference to the ballad of *King Corheia and the Beggar Maid*, the story of which is alluded to in *L. L. L.* IV. I. 66; II. *H. IV.* v. 3 106

81. dangerous, i. e. in intention: said with some sarcasm.

83. whosoever pray, i. e. even if it be the mother of the criminal that prays

84. More sins may. The result of this forgiveness will probably be that more sins will thrive. succeed in their objects

85, 6 This fester'd. confound If this corrupted joint be cut away, the rest of the body will remain healthful; while this being left untouched will disorganise the rest of the body

88 Love . . can. love which does not love its own flesh and blood cannot possibly love another: if he has no love for his own son, you may be sure that his profession of love for yourself is not to be trusted. Shakespeare probably had in his mind the passage in *John*, iv. 20. "If a man say I love God and hateth his brother, he is a liar for he that loveth not his brother whom he hath seen, how can he love God whom he hath not seen?"

89. What dost here? What do you do here? What business have you to be here?

90. Shall . . rear? Do you hope to give life again to a traitor?

91. liege, see note on i. 1 120

93. walk upon my knees. i. e. will never rise up, but move from place to place upon her knees, instead of her feet, until her son is pardoned.

94. And never . . sees, and never look upon the daylight that beholds those who are happy; i. e. live a life of seclusion, as in a convent.

97. Unto, in addition to, joining with her; cp. *A. F. L.* 1. 2 29, "I should have given him tears un'to entreaties. So 'to very frequently.

98. bended be, are bent

102. from his mouth, not from his heart; cp. *Macb.* v. 3 27, "Curses, not loud but deep, mouth honour, breath."

103. would be demed is willing to be refused

107. false hypocrisy, i. e. in pretending to prefer your safety to his son's life: false, pleonastic.

109. out-pray, outweigh in their earnestness.

114. An if. see Abb. § 103 thy tongue to teach with the duty imposed upon me of teaching you to speak

116. I never longed, i. e. with such eagerness.

119. pardonne moi, excuse me; a polite way of refusing, a

request For the *e* sonant in *pardonne*, cp *K J* v 2. 104, "*Vire le roi*" when I have bunk'd their towns" In one of Heywood's Epilogues we have, "But *Vire, vire le Roy, vire la Royne*," where the final *e* must be sonant twice at all ovents Abbott (§ 489) gives other instances

120 teach pardon, *i e* the word 'pardon' (in the French sense), to destroy pardon (in the English sense)

121 sour, sour-tempered, morose

122 That set'st word! who oppose the word pardon (in English) against itself (in French)

123 as 'tis current, in the sense which it bears

124 chopping, changing, *i e* the meaning which the word bears in English, cp the phrase '*chopping and changing*,' and '*the wind chops*, *i e* veers round to another point In its transitive sense the word is most common in the phrase to '*chop logic*,' *i e* to exchange logical arguments and terms, to reason argumentatively

125 set thy tongue there, *i e* in your eye, give it the same inclination that your eye has

128 to rehearse, to recite literally to repeat (*e.g.* a part, as actors do)

131 as God me, as I trust God will pardon me

132 O happy knee! O blessed advantage gained by, etc

133 Yet fear, my fear makes me still sick

134 twain, two persons, see note on i 1 50

135 With all my heart, from the bottom of my heart

137 for, as regards, trusty, ironically.

138 consorted crew, traitors who have thrown in their lot together, 'crew' when not used of a ship's company has generally a contemptuous sense

139 at the heels, closely, cp *R III* iv 1 40, "Death and destruction dog thee at the heels"

140 help powers, help to arrange for the despatch of separate armed forces, several, like 'separate,' ultimately comes from the Lat *separare*, we have the singular 'power' in the same sense in ii 2 124, iii. 2 63

143 But I will have them, without my getting them into my hands

145 and prove you true, and may you prove loyal

146, Came now, *i e* I hope to change your old nature to a new one to make you give up such practices as those you have been guilty of

SCENE IV

1 Did'st thou spake, for the redundant object, see Abb § 414

2 will rid, *who* will rid

3 Was it not so? was it not that he said?

5 urged it, dwelt forcibly upon it

7 wistly, wistfully, with an earnest and meaning look According to Skeat, wistly is probably a corruption of the M E *wisly* = certainly, verily, exactly, whence the senses of 'attentively,' etc, may have arisen, whilst 'wistfully' is probably a corruption of 'wishfully'

8 As who should say, as one who should say, cp *Macb* iii 6 42, *M V* i 2 45, Shakespeare probably understood *who* in this idiom as a relative, but it was also used as = any one, see Abb § 257-

9 divorce heart, free my heart from this terror

11 rid, make away with, cp *Temp* i 2 364, "The red plague rid you."

SCENE V

1, 2 I have world, I have been endeavouring to work out a comparison between my prison and the world in general

3 for because, a pleonasm common in Shakespeare's day

5 hammer it out, manage it in some way or other, whatever trouble it may cost me.

6 I'll prove, I will make, my brain shall by my efforts prove

7 these two beget, these two *shall* beget

8 still-breeding, continually breeding, cp *Temp* iii 3 64, "Kill the still-closing waters"

9 people, shall, people this little world, i.e. of himself, his 'microcosm,' as in *Cor* ii 1 68

10 In humours world, with thoughts as capricious, dissatisfied, as are the, etc.

13 scruples, obstacles, difficulties

13, 14 and do set word, and oppose one text of Holy Writ against another

15 'Come, little ones' See *Mark* x 14, "Suffer the little children to come unto me, and forbid them not, for of such is the kingdom of heaven"

16, 7 'It is eye' See *Ma'thew*, vii 24, "And again I say unto you, It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God." Here Richard says that the words of the two texts are opposed to each other the postern, literally a 'back-gate,' and so a small one, needles, to be scanned, if not written, 'neelds,' as in *M A D* iii 2 204, *K J* v 2 157. Cp. also *K J* v 4 11, "Unthread the rude eye of rebellion"

18, 9 Thoughts wonders, ambitious thoughts conceive improbable wonders, for the insertion of the superfluous pronoun, see Abb § 243 - how these, etc., for instance, how these, etc.

21 my ragged prison walls, these rough walls of my prison; in apposition with, and explanatory of, this hard world. Cp. ii *H IV*, *Indurton*, 35, "And this worm eaten hold of *ragged* stone"

22 And, . pride, and, since they (the nails) are unable to do so they (the thoughts) die unrepentant in their sin of pride

23 content, contentment

25 Nor shall not, the double negative adding emphasis - silly, simple

26 refuge their shame, find an excuse for their disgrace, in their disgrace take refuge in the thought that, etc

27 have, *sc* sat

28 a kind of ease a sort of relief

29, 30 Bearing like In their comparison saddling their own misfortunes on the back, etc., and so relieving themselves.

34 And so I am, used in a double sense (1) and that I at once become in imagination, (2) and that is really the case with me

36 Then again, *sc* in imagination by and by, a short while after

38 And straight am nothing, and immediately I am (in imagination as well as in reality) nothing

39 but man, merely a mortal man

41 With being nothing *by* dying

42 keep time, do not play out of tune

43 When time is broke, when (musical) time is not kept, for broke, see Abb § 243 proportion, the Cl Pr Edd compare *R. J* ii 4 22 "He fights as you sing prick song, *Keeps time*, distance, and *proportion*"

44 in the music, as regards the music

45 8 And here broke And here, in this prison, I have that delicate sense of hearing which enables me to find fault with want of harmony when caused by a string that is not in unison,

but, in regard to the harmony of my state when I was king, had not that nice sense which would recognize the discord that was in my kingdom. to hear my true time broke, to perceive the breaking of that time which should have been properly kept

50 his numbering clock, its clock which tells the hours

51 My thoughts are minutes, my thoughts are the minutes that go to make up the hour

51, 2 and with sighs watch, the sighs accompanying my thoughts are as the ticking of a pendulum, and, as they are drawn, convey to my eyes, that represent the dial, the progress of the watch they keep Schmidt explains watches as "the marks of the minutes on a dial plate", but these could hardly be said to be "jarred on" unless the dial was a movable one with a fixed hand, the word seems rather to allude to the record of time by the old watchmen For jar, cp *W T* 1 2 43, "I love thee not a jar o' the clock behind What lady she her lord"

53 a dial's point, the hand of a clock or watch

54 still, ever

55 sir, a word often used in soliloquy when the speaker addresses himself as audience

57 the bell, upon which the hour is struck in clocks sighs, going with minutes, tears, with times, groans, with hours This series of fanciful similes is thus explained by Henley. "It should be recollected that there are three ways in which a clock notices the progress of time, viz, by the vibration of the pendulum, the index on the dial, and the striking of the hour To these the king, in his compassion, severally alludes, his sighs corresponding to the jarring of the pendulum, which at the time that it watches or numbers the seconds, marks also their progress in minutes on the dial or outward watch, to which the king compares his eyes, and the want of figures is supplied by a succession of tears, or (to use an expression of Milton) minute drops his finger, by as regularly wiping these away, performs the office of the dial's point —his clamorous groans are the sounds that tell the hour"

58 Runs joy, hurries on bringing joy to Bolingbroke, not to me; i e the faster my time goes, the better pleased is Boling broke

60 his Jack o' the clock, an automaton, outside the clocks of former days, holding a mallet in its hand with which, by the action of the machinery, it is made to strike the bell The figure is sometimes to be seen nowadays in imitations of the antique

61 mads, maddens.

62 For though wits Bucknill, *The Mad Folk of Shakespear*, pp 223, 4, refers to 1 *Samuel*, xvi, and 11 *Kings*, in, as the earliest record of the effect of music upon madmen; and speaks of its use in modern times as being sometimes beneficial, though the effects are rarely lasting for help, see Abb § 343

63 In me it seems, judging from my own experience wise men, men in possession of their wits

64 his heart, the heart of him

66 Is a strange world is a strange ornament for any one to wear in this world which so universally hates me, *brooch*, an ornament worn in the hat, scarf, etc Cp Jonson, *The Poetaster*, I I, "honour's a good brooch to wear in a man's hat at all times"

67 Thanks, noble peer, said in good-humoured irony; so in 1 *H IV* ii 4 14, 5, *Hostess* "O Jesu, my lord the prince! Prince How now, my lady the hostess!"

68 The cheapest dear, said with a pun on the words "royal," a coin worth ten shillings, and a "noble," worth six shillings and eightpence, a 'groat' was fourpence, hence the difference between the 'noble' and the 'royal' was ten groats, and says Richard, the cheaper of the two of them, the 'noble,' = twenty groats, is not worth more than half that sum, i.e. that he and the groom have greatly come down in the world Tollet quotes the joke made by Queen Elizabeth which Shakespeare has here borrowed "Mr John Blower, in a sermon before her majesty, first said, 'My royal Queen,' and a little after, 'My noble Queen' Upon which says the Queen, 'What, am I ten groats worse than I was'" The same pun occurs in 1 *H IV* ii 4 317, "Host There is a nobleman of the court at door who would speak with you Prince Give him as much as will make him a royal man"

69 What art thou? for 'what' where we should use 'who,' see Abb § 254

70 That sad dog, that sullen-looking fellow

71 to make misfortune live, i.e. by keeping me alive

76 yearn'd, grieved, from A S *yrnan*, to grieve 'yearn' = to desire strongly, being from A S *gyrnan*, to be desirous For this transitive sense, cp *M W* iii 5 45, and for the impersonal use, *H I* ii 3 26

78 roan Barbary, the roan coloured (reddish brown) horse named Barbary Steevens thinks this story of Roan Barbary was probably an invention of Shakespeare's

80 dress'd, groomed

82 How him? how did the horse bear him?

85 jade, see note on iii 3 179

87 Would he not stumble ? was he not ready to stumble ?

88 Since fall, i.e. he ought to have done so, for pride must have a fall

90 Forgiveness, I ask your forgiveness, rail on, abuse

94 gall'd, as a horse is by the spur jaunting "may mean *hard riding*, as Cotgrave explains *jancer*, 'To stir a horse in the stable till he sweat withal,' or as our to *jaunt*" (Staunton)

95 give place, make room here is no longer stay, you must not stay here any longer

96 'tis time away, i.e. or else you will be ill treated by those here, who all hate me

97 What my say Cp above, v 1 102, "the rest let sorrow say"

98 to fall to, to begin your meal

99 Taste, in old days, for fear of poison being mixed with the food or drink, it was customary for the dishes, etc., set before a sovereign to be tasted in his presence by a servant appointed for the purpose, cp *K J* v 6 28, "who did *taste* to him?" *wont*, accustomed

103 is stale, is vapid, has lost all taste to me

105 what means assault ? what does death mean by assaulting me in this barbarous way ? i.e. what do you mean by assaulting me in this murderous fashion ?

106 thy death's instrument, the instrument of your death

109 staggers, causes to totter, this transitive sense is used figuratively in *H VIII.* ii 4 112

112 gross, heavy, a contrast to the lightness of the spirit

115 spill'd, i.e. quenched the valour and spilt the blood

116 did well, sc. in killing him

118 the rest, the bodies of those slain by the king

SCENE VI

3 Gloucester, written in full 'Cirencester,' but pronounced 'Gloucester'

6 state, majesty

8 Salisbury, Spencer, so the folios, in agreement with Holinshed The first quarto gives "Oxford, Salisbury, Blunt," etc

9 taking, capture

10 At large discoursed, set forth fully in all particulars

12 And to gains, and will reward you adequately to your merits

15 consorted, see note on v 3 138

18 wot, know

22 to abide, to suffer, more properly 'aby,' from M.E. *abyen*, A.S. *abiegan*, to pay for, 'abide,' = wait for, being from A.S. *ābidan*

25 some reverend room, some religious place

26 More hast, other than that you already possess, joy, enjoy cp n *H VI* 1 9 1, "Was ever king that joy'd an earthly throne?"

27 So as strife, provided you live peacefully, you may die without molestation

31 Thy buried fear, him who when living was dreaded by you, but who now is in his coffin, cp v 4 2

34 6 for thou land, for by your murderous hand you have done a deed which will bring reproach upon, etc

37 From deed, it was in accordance with your own words that I did this deed

40 him murdered, him who has been murdered

41 for thy labour, as a reward for your pains

46 That blood grow, that I should need to be watered by the blood of my enemies in order to prosper

47 that, that which

48 sullen, gloomy incontinent, immediately, cp *Oth* iv 3 12, "He says he will return incontinent,"

49 to the Holy Land, i.e. on a crusade, in the hope of atoning for his crime in having desired Richard's death

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APPENDIX.

By THOS CARTWRIGHT, B A , B Sc.,

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I Short Sketch of the Elizabethan Drama.

At the time of the accession of Elizabeth, the drama for the most part consisted of Moralities or Allegorical Plays

The Morality was a representation in which some Lesson of duty was taught by personified qualities, such as Mercy, Justice, Temperance, and Riches

The various characters were brought together in a rude kind of plot, the outcome of which was the triumph of Virtue or the establishment of some moral principle Satan was always introduced, and the humorous element was supplied by his torments at the hands of the Vice—a low jocular buffoon, who kept the audience in a "fit of mirth" The *Cradle of Security* and *Hit the Nail on the Head* are two examples of popular Moralities The Morality finally died out about the end of Elizabeth's reign

The Revival of Learning was in great part the cause of the downfall of the Morality play The old Greek and Roman plays became more known, and writers of the drama took these plays as their model

At first the Virtues and Vices of the Morality gave way to characters from classical mythology The plot too, instead of treating of Christian morals, was taken from the same source This kind of drama was very fashionable at court throughout the reign of Elizabeth The play generally abounded with compliments to the Queen, or to the nobles who were the patrons of the players

The Interludes of John Heywood form a kind of connecting link between the Morality and the regular drama These plays were written for representation at court during the reign of Henry VIII They were short humorous plays and resembled in many respects our modern Farce The characters were

mostly drawn from real life, although the 'Vice' of the Morality play was still retained

The Reformation hastened the change from the Morality play to the modern drama. The Interludes and Moralities were used to support either the Catholic or the Protestant side, and the plays were full of sneer, jest, and satire, which the opposing sides hurled fiercely at each other.

According to most authorities, the first stage of the regular drama begins with the first English comedy, *Ralph Roister Doister*. This play was written by Nicholas Udall, master of Eton, and although performed before 1551, it was not published till 1566. The plot is woven round the adventures of a foolish town fop, and the manners represented are those of the middle class of the period. The picture given in this play of London citizen life in the sixteenth century is extremely interesting and instructive. The earliest known English tragedy is *Gorboduc, or Ferrax and Porrex*. It was written by Sackville and Norton and was first represented in 1562. The plot was taken from an ancient British legend like *King Lear*, but the piece was too heavy and solemn for the taste of the audience. In 1564, Richard Edwards combined tragedy and comedy in *Damon and Pythias*. The plot was taken from classical mythology. In all probability it was this play that was performed before the Queen at Whitehall during the Christmas festivities, 1564-65. This play was well received by the public.

The success of these plays quickly led to the production of a large number of dramas. They were, for the most part, written by men who were well acquainted with the classical drama, and who chose not only the romances of Italy and Spain for their plots, but also narratives from the Chronicle Histories of England. Among the dramatists who immediately preceded Shakespeare and who wrote during what has been termed the Second Stage of the drama, the most noted were Marlowe, Peele, Greene, Nash, and Lodge. They had all received a University education, and were all writing for the London stage between the years 1585 and 1593.

Christopher Marlowe was born at Canterbury in 1564. He received his education at the King's School of his native city and at Corpus Christi College, Cambridge. Till 1587 the plays for the public had been written in prose and rhyme, but in this year Marlowe produced his play of *Tamburlaine the Great* in blank verse. In his *Life and Death of Dr Faustus*, *The Jew of Malta*, and *Edward II*, Marlowe developed blank verse and caused its general adoption by writers of dramatic poetry. In this manner, Marlowe may be said in some degree to have prepared the way for the mighty creations of Shakespeare.

Of the rest of the dramatists mentioned above, Robert Greene generally ranks next below Marlowe. He was born at Norwich

in 1567, and received his education at Cambridge. More than forty works are ascribed to his pen. His chief plays were *Alfonso*, *Orlando Furioso*, *Friar Bacon*, and *The Scottish History of James IV*. In Greene's pamphlet, *A Groat's worth of Wit sold by a Million of Repentance* written when its author was on his death bed, we find the first certain reference to Shakespeare. Greene warns three of his fellow-authors who have been identified with Marlowe, Peele and Nash (or Lodge) against players. "Ye, trust them not for there is an upstart Crow, beautified with our feathers, that with his *tiger's heart* *and a player's hide*, supposes he is as well able to bombast out a blank verse as the best of you and being an absolute *Johannes faciesum*, is in his own conceit the only Shake-scene in a country." This pamphlet was published by Greene's friend, Henry Chettle. Some three months later, in December, 1592, Chettle himself published a pamphlet entitled *Kim's Hart's Drama*. In it he offered a liberal apology to Shakespeare, for making public Greene's words. He says "I am as sorry as if the original fault had been my fault because myself have seen his (Shakespeare's) demeanour no less civil, than he excellent in the quality he professes; besides, divers of worship have reported his uprightness of dealing, which argues his honesty, and his facetious grace in writing, that approves his art."

William Shakespeare was born at Stratford on Avon, Warwickshire, in April 1564. His father, John Shakespeare who married in 1557 Mary Arden, the daughter of his landlord, was a prosperous burgess of Stratford. William received his education at the Free Grammar School of his native town. In consequence of his father's difficulties when he was only thirteen years of age, he was taken from school either to assist in business or to earn a living in some way for himself. What his employment was, or how he spent his time during the period between his leaving school and his removal to London, cannot be answered with certainty. The story told by Rowe of the deer stealing in, Clarecote woods is without proof, but it is most probable that the early period of Shakespeare's manhood was wild and riotous. When he was nineteen years of age he married Anne Hathaway, who was some eight years older than himself. Whether the marriage proved a happy one or the reverse is a matter of conjecture. They had three children—Susanna baptized May 26, 1583, and twins, Judith and Hamnet born in February, 1585. Shakespeare left Stratford and came to London in 1586 or 1587. Here he met with Marlowe and Greene, and became an actor, and playwright. How he lived when he first arrived in London we do not know; but it is certain he soon became prosperous. In 1590 he held a share in the Swan Theatre, and not many years later he became a part owner of the Globe Theatre. During these early years in London, besides acting, he did work

for the stage by touching up old plays and writing new ones. The words of Greene, mentioned above, show clearly that in 1592 Shakespeare's fame as an author had roused jealous feelings in some of the dramatists of the day.

Of Shakespeare as an actor we know but little. The Ghost in *Hamlet*, and Adam in *As You Like It*, are said to have been his favourite parts. He was a member of the Lord Chamberlain's company, and appeared before the Queen on more than one occasion.

He finally retired to his native town in 1612. During the twenty-six years he had spent in London, he had become wealthy, famous, and honoured by the special favour of the Queen. He never forgot Stratford. Every year of his stay in London, he is said to have paid a visit to his family. He had bought a house—New Place—at Stratford in 1597, and here he spent the remaining years of his life. He died on April 23, 1616, his fifty-second birthday.

Of the thirty-six plays which Shakespeare has given to the world, *Macbeth*, *King Lear*, *Romeo and Juliet*, *Hamlet*, and *Othello* are generally considered as the greatest of the tragedies; *As You Like It*, *Midsummer-Night's Dream*, and *The Merchant of Venice*, as the finest comedies, and *Coriolanus*, *Richard III*, and *Julius Cæsar* as the most prominent of the historical plays.

Second only to Shakespeare in the drama of this period stands Ben Jonson. This dramatist was born in 1574. After receiving some education at Westminster School, he became a soldier, and fought in the Netherlands. On his return to England, he entered St John's College, Cambridge, where he remained but for a short time. He produced forty-six plays. Of these the best known is the still acted comedy, *Every Man in his Humour*. The majority of his productions were masques, or short pieces for representation at court. In these the words held a secondary place to the music, dumb show, and dresses. *Cataline* and *Sejanus* are Jonson's principal tragedies; and, besides the comedy mentioned above, he wrote *The Alchemist*, and *Volpone*, or *The Fox*.

Many dramatists wrote towards the end of this period. Among these the names of Beaumont and Fletcher, Massinger, John Ford, and John Webster stand out prominently. The chief plays of Beaumont and Fletcher are *Philaster*, *The Maid's Tragedy*, *King and No King*. Fletcher alone wrote, among other plays, *The Faithful Shepherdess*—a play remarkable for its beautiful poetry. Massinger produced thirty-seven plays, the best-known being *The New Way to Pay Old Debts*. John Ford's *Perkin Warbeck* has been described as "the best historical drama after Shakespeare." His other best known plays are *The Broken Heart* and *Love's Sacrifice*. John Webster is best known as the author of a famous tragedy, *The Duchess of Malfi*.

II Representation of a Play.

At the commencement of Elizabeth's reign the general public had opportunities of witnessing plays performed on the stage erected either in the open air or in some inn-yard. In the year 1576 three theatres were set up in London. The servants of the Earl of Leicester built their theatre at Blackfriars, while "The Theatre" and "The Curtain" were erected in Shoreditch fields.

The greater part of the interior of the above mentioned theatres was open to the weather, only the stage and a portion of the gallery being covered. The stage consisted of a bare room, the walls of which were covered with tapestry. When a tragedy was to be enacted, the tapestry was often removed and a covering of black substituted. Running along the back of the stage, at a height of from eight to ten feet above the floor, was a kind of gallery. This served for a variety of purposes. On it, those actors who were supposed to speak from upper windows, towers, mountain sides, or any elevated place, took their stand. There was no movable scenery. Sometimes a change of scene was represented by the introduction of some suggestive article of stage furniture. Thus, for example, a bough of a tree was brought on to represent a forest; a cardboard imitation of a rock served for a mountainous place, or for the pebbly beach of the sea shore. Wooden imitations of houses and towers were also introduced. But the most common way of indicating a change of scene was by hanging out a board bearing in large letters the name of the place of action.

A flag was unfurled on the roof of a theatre when a performance was about to be given.

Usually the play commenced at three o'clock, and lasted two or three hours. The pit or "yard" of the theatre was occupied by the lower classes, who had to stand during the whole performance. The nobility took their seats either in the boxes or on the rush-strewn stage. A flourish of trumpets was the signal that the play was about to commence. When the trumpets had sounded a third time, a figure clothed in a long black robe came forward and recited the prologue. The curtain in front of the stage then divided and the play began.

The actors appeared in costumes which, though sometimes costly, were not always in accordance with the time and place demanded by the play. They acted their parts in masks and wigs; and the female characters were always filled by boys or smooth-faced young men.

Between the acts there was dancing and singing, and sometimes at the close the clown would perform a jig to send the audience home in good humour. Finally, the actors assembled on the stage, knelt down, and offered up a prayer for the reigning monarch.

III. Classification of Shakespeare's Plays, with date of each play (ascertained or conjectured), according to Professor Dowden

COMEDIES

| | |
|---------------------------|--------------------------|
| Love's Labour's Lost | 1590 |
| Comedy of Errors | 1591 |
| Two Gentlemen of Verona | 1592-93 |
| Midsummer-Night's Dream | 1593-94. |
| Merchant of Venice | 1596 |
| Taming of the Shrew | ? 1597 |
| Merry Wives of Windsor | ? 1598 |
| Much Ado about Nothing | 1598 |
| As You Like It | 1599 |
| Twelfth Night | 1600-1601 |
| All's Well that Ends Well | ? 1601-1602 |
| Measure for Measure | 1603 |
| Troilus and Cressida | ? 1603, revised, ? 1607. |
| Tempest | 1610 |
| Winter's Tale | 1610-11 |

HISTORIES

| | |
|--------------------|----------|
| 1 Henry VI | 1590-91 |
| 2 and 3 Henry VI | 1591-92. |
| Richard III | 1593 |
| <i>Richard II.</i> | 1594. |
| King John | 1595 |
| 1 and 2 Henry IV | 1597-98 |
| Henry V | 1599 |
| Henry VIII | 1612-13 |

TRAGEDIES

| | |
|----------------------|------------------|
| Titus Andronicus | 1588-90 |
| Romeo and Juliet | ? 1591, 1596-97. |
| Julius Caesar | 1601 |
| Hamlet | 1602 |
| Othello | 1604 |
| Lear | 1605 |
| Macbeth | 1606 |
| Antony and Cleopatra | 1607. |
| Coriolanus | 1608 |
| Timon | 1607-1608 |
| Pericles | 1608 |
| Cymbeline | 1609 |
| Two Noble Kinsmen | 1612. |

IV Analysis of the Play

See Introduction

V Sketches of the Chief Characters

Richard and Bolingbroke See Introduction, pp xxi and xxiv, and note the following

"The part of Richard gives the chief interest to the plot His folly, his vices, his misfortunes, his reluctance to part with his crown, his fear to keep it, his weak and womanish regrets, his starting tears, his fits of hectic passion, his smothered majesty, pass in succession before us and make a picture as natural as it is affecting"—Hazlitt

"The character of Bolingbroke, afterwards Henry IV, is drawn with a masterly hand patient for occasion, and then steadily availing himself of it, seeing his advantage afar off, but only seizing on it when he has it within his reach, humble, crafty, bold and aspiring, encroaching by regular but slow degrees, building power with opinion, and cementing opinion by power"—Hazlitt

"Richard is so steeped in voluptuous habits that he must needs be a voluptuary even in his sorrow, and make a luxury of woe itself, pleasure has so thoroughly mastered his spirit, that he cannot think of bearing pain as a duty or an honour, but merely as a license for the pleasure of maudlin self compassion, so he hangs over his griefs, hugs them, nurses them, buries himself in them, as if the sweet agony thereof were to him a glad refuge from the stings of self-reproach, or a clear release from the exercise of manly thought"—Hudson, *Shakespeare, his Life, Art, and Character*, ii 55

"There is in Richard a constant overflow of emotions from a total incapability of controlling them, and thence a waste of that energy which should have been reserved for actions, in the passion and effort of mere resolves and menaces The consequence is moral exhaustion, and rapid alternations of unmanly despair and ungrounded hope—every feeling being abandoned for its direct opposite upon the pressure of external accident"—Coleridge, *Notes and Lectures upon Shakspeare*, quoted by Mr Rolfe

"Cold and considerate compared to the fanciful, a profound statesman compared to the romanticist and the poet, a quick horseman spurring the heavy overburdened Richard, bearing the misfortune of banishment with manly composure, and easing his nature by immediate search for redress, whilst Richard at the mere approach of misfortune immediately sinks, this man appears throughout as too unequal an adversary to the other"

"All Bolingbroke's strength and craft are his own. His is a resolute gaze which sees his object afar off, and he has persistency and energy of will to carry him forward without faltering. He is not cruel, but shrinks from no deed that is needful to his purpose because the deed is cruel. His faculties are strong and well-knit. There is no finer contrast in Shakespeare's historical plays than that between the figures of the formidable king of deeds and the romantic king of hectic feelings and brilliant words"—Professor Dowden, *Shakespeare Primer*, page 89

The Queen. Richard's wife is depicted by Shakespeare as a true loving woman, whose thoughts are all for the King, hence her anxiety about him when absent and her grief when she learns of his misfortune and her willingness to share his imprisonment.

"Banish us both and send the King with me,"

she says, and, later, this being refused, she begs

"Then whither he goes, thither let me go."

Moreover she is less disposed than he to kiss the rod, hence her questioning reproach

"Wilt thou, pupil-like,
Take thy correction mildly, kiss the rod,
And fawn on rage with base humility
Which art a lion and a king of beasts?"

Altogether the character of the Queen, lightly as it is sketched, suggests a woman of affection, sense, and determination.

The Duke of York. The incidents of importance in Richard II. yielding insight into the character of York are (1) his expostulation with the King for seizing the estates of Bolingbroke. This argues a just and sagacious mind. But the fact that the protest does not continue after its expression points to a feeble time-serving trait that mars this apparent robustness and honesty, (2) his regency, which points to a loyalty that was sincere, but which attached itself rather to the office than to the person of the King, (3) his vacillation in dealing with the invasion of Bolingbroke whom he first condemns and then so far condones as to declare himself neuter, (4) his conduct in respect to his son Aumerle's treason, where his fervent loyalty to the throne shows how completely he has attached himself to the new king, and also how sincere his attachment is. Here again, however, there are signs of vacillation strongly marked.

John o' Gaunt. The loyalty, patriotism, and fatherly affection of Gaunt are very prominently portrayed by Shakespeare. The scene where the statesman's heart wars against the father's heart is one of great pathos out of which Gaunt stands forth a man of honour and of feeling. His colloquy with his sister shows how deep seated was his loyalty to the throne, whilst his reproaches

to the King, when on his death-bed are as sincere as they are well-timed and deserved. His fervent love of country as expressed in the following lines

"This royal throne of kings, this sceptred isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise

This blessed plot, this earth, this realm, this England

is inspiring to an eminent degree, whilst the whole of his thoughts and actions seem to be those of a man whose race is run and who sees visions and dreams dreams. A man then of lofty patriotism, of warm affection, and of unswerving, yet by no means blind loyalty is what we see in Shakespeare's John o' Gaunt

Aumerle is a man of little principle and of less loyalty. He is the first to support and the first to plot against Bolingbroke. His cowardice is apparent in his abject appeal to the King's mercy and in his desertion of his fellow-conspirators. There is nothing in his character to suggest the nobility with which Shakespeare afterwards credits him in Henry V where he fights bravely and dies at Agincourt.

Thomas Mowbray appears but little, and that little suggests either a consummate actor or a high minded man, inasmuch as either he hed to shield the King in respect to Gloucester's death or he bore himself with dignity and forbearance against a foul accusation. That Bolingbroke contemplated his recall from banishment and the manner of his death, suggest rather the latter than the former alternative.

Northumberland is apparently a "haughty insulting man," who supports Bolingbroke out of regard for his order rather than from devotion to his person. In the deposition scene he plays the contemptible part of striving to humiliate a fallen man, so much so that even Bolingbroke is moved to interpose.

Carlisle wins our admiration by his sturdy devotion to the deposed King and by his plucky condemnation of the tactics, successful though they have been, of the usurper. That this sturdiness proceeded from his belief in "the right divine of kings to govern wrong" does not detract from its value however much it may impel us to condemn his theology and even his intelligence. His sincerity and boldness are refreshing. With Bolingbroke we may well exclaim

"High sparks of honour in thee have I seen"

The Duchess of York appeals to us as a loyal and devoted mother, nor does the worthlessness of her son Aumerle prevent us from admiring the true womanliness of her character and of her conduct. The Duchess of York also claims our sympathy in

her affection for her murdered brother the Duke of Gloucester, and if her thirst for vengeance is in any wise unrighteous it is at least strikingly human, as is also her grief and despair in seeing the wicked exalted

VI Proverbial and Pithy Sayings

- "Things sweet to taste prove to digestion sour" I iii 236
- "All places that the eye of heaven visits
Are to a wise man ports and happy havens" I iii 275-6
- "There is no virtue like necessity" I iii 228
- "Woe doth the heavier sit,
Where it perceives it is but faintly borne" I iii 281-2.
- "O who can hold a fire in his hand
By thinking on the frosty Caucasus?
Or cloy the hungry edge of appetite
By base imagination of a feast?
Or wander naked in December snow
By thinking on fantastic Summer's heat?
O no! the apprehension of the good
Gives but the greater feeling to the worse" I iii 243.
- "Where words are scarce, they are seldom spent in vain,
For they breathe truth that breathe their words in vain" II i 7-8
- "Violent fires soon burn out themselves,
Small showers last long, but sudden storms are short" II i 34
- "This royal throne of kings, this sceptred isle,
This earth of majesty, this seat of Mars,
This other Eden demi-Paradise
This fortress built by Nature for herself,
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone set in the silver sea,
Which serves it in the office of a wall,
Or as a moat defensive to a house,
Against the envy of less happier lands.
This blessed plot, this earth, this realm, this England" II i 40
- "The ripest fruit first falls" II i 153
- "Comfort's in heaven, and we are on the earth
Where nothing lives but crosses, cares and grief" II ii 79
- "Everything is left at six and seven" II ii 122
- "Numbering sands and drinking oceans dry" II ii 146

- "Evermore thanks the exchequer of the poor" II III 165
 "Not all the water in the rough rude sea
 Can wash the balm from an anointed king" III II 54-5
 "Weak men must fall, for heaven still guards the right" III II 62
 "Death will have his day" III II 103
 "Wise men ne'er sit and wail their woes" III II 178
 "Let's talk of graves, of worms, of epitaphs" III II 145
 "And nothing can we call our own but death,
 And that small model of the barren earth
 Which serves as parts and cover to our bones,
 For heaven's sake, let us sit upon the ground
 And tell sad stories of the death of kings" III II 152
 "He is come to open
 The purple testament of bloody war" III III 93
 "And my large kingdom for a little grave,
 A little grave, an obscure grave" III III 153
 "Gave
 His body to that pleasant country's earth,
 And his pure soul unto his captain, Christ,
 Under whose colours he had fought so long" IV I 97.
 "A mockery king of snow" IV I 260
 "Kiss the rod" V I 32
 "As in a theatre, the eyes of men,
 After a well-graced actor leaves the stage,
 Are idly bent on him that enters next,
 Thinking his prattle to be tedious" V II 23
 "Pride must have a fall" V I 88

vii Metre

The blank verse in which Shakespeare wrote his plays consists of lines or verses containing ten syllables, the second, fourth, sixth, eighth, and tenth of which are accented, the odd syllables being unaccented. Such a line or verse is called an iambic pentameter, an iambus being a combination or foot of two syllables, the second of which is stressed or accented, the first having no accent, and a pentameter (Greek *pente*, five, *metron*, measure) is a combination of five such feet. The chief charm of this metre is its extreme simplicity. Provided proper care be taken to avoid monotony, blank verse is capable of very great literary beauty. It is the great merit of Shakespeare that he using the changes of infinite variety on this simple metrical combination as no writer before or after him has been able to do. Some of the licences permissible to the writer of blank verse, to relieve the

monotony thereof, will be given below, meanwhile we proceed to furnish one or two examples of orthodox iambic pentameters from *Richard II*

"Or clóy | the hun | gry ed'ge | of ap' | petíte, |
By báse | imág | iná | tion óf | a féast " | I III 296 7

"This róy | al hóuse | of kings, | this scép | tred is'le, |
This éarth | of maj | esty', | this séat | of Márs " | II I 40 1

The chief devices for relieving the monotony of ordinary blank verse iambic pentameters are

1 Placing the accent on the *first* instead of on the second syllable of a dissyllabic foot. This gives us the *Trochee*, which is the appropriate name for a foot of two syllables, the first of which carries the accent as in the word *happy*

2 The introduction of monosyllabic feet

3 The employment of hypermetric syllables, resulting in trisyllabic or even quadrisyllabic feet

(1) *The accent thrown back on the first syllable* This occurs most commonly after a pause, wherefore, since the pause occurs most frequently at the end of a line, the trochee is most often found at the beginning of a line. The accent thus produced is known as the *pause accent*.

"Lóok, what | I spéak | my lifé | shall prove | it trúe " |
I I 87

"Blood y | with spur' | ring, fi'er | y red' | with hast'e " |
II III 58

"Cómfort | my liége | why look's | your gráce | so pale?" |
III II 75

See also I I 28, I I 54, I I 88, I II 56, I II 73, I III 7, I III 88, I III 148, II I 88, II I 187, II II 108, II III 58, etc.

(2) *Monosyllabic feet employed* When great stress is required to be placed upon a monosyllable, no other syllable is allowed to stand in the same foot with it, so that an incomplete foot consisting of a strongly accented monosyllable results. Such monosyllables are most often (1) those containing long vowels or diphthongs, (2) those containing a vowel followed by *r*, and (3) imperative or exclamatory monosyllables as "speak!" "perce!" It is to be observed that this use of a monosyllable to serve as a dissyllable may be explained as due, either to the natural tendency to dissyllabise a monosyllable whose vowel is long, or to the necessity for a pause after an imperative word, which is most conveniently accomplished by the omission of an unaccented syllable, the place of which would often be supplied by an appropriate gesture by the actor.

Although in the scansion which follows the monosyllabic is dissyllabised it is not to be presumed that this is necessary. On

the contrary, the place of the wanting syllable would often be best supplied by a pause or a gesture as above intimated

(a) *Monosyllabic feet with long vowels or diphthongs*

"Yea, look'st | thou pá | le? Lét | me sée | the writing " V II 57

(b) *Monosyllabic feet with vowel or diphthong followed by "r"*

"Who, when | they sée | the hó | urs ripe | on ear'th " | I II 7.

"And in | compás | sion wéep | the fí' | re out " | V I 48

"Of good | old A' | brahám | Lóreds | appéllants " | IV I 104.

"And lóng | live Hén | ry soú | rth ó' | the náme " | IV I 112

"The dáte | less lím | it óf | thy dé | ar wíll " | I III 151

(c) *Emphatic monosyllabic feet*

"Stay, | the king | hath thrown | his war | der down " I III 118

"What sáys | he? Ná | y nó | thing, áll | is sáid " II I 148

"Géntle | mén | will yét | go mus | ter mén " | II II 108

"In my kins | mán | whóm | the king | hath wrónged " | II II 114

Not only are monosyllables converted into dissyllables, but also words of two, three, or more syllables are lengthened, frequently by the addition of an "i" or "r." This is referred to by Sidney Walker in his *Shakespeare's Versification* in the following words: "Words such as 'juggler,' 'tickling,' 'kindling,' 'England,' 'angry,' 'children,' and the like are frequently pronounced by Elizabethan poets as if a vowel were interposed between the liquid and the preceding mute." Examples in Richard II of this lengthening of words are *Engeland*, IV I 17, *redoubeled* (4 syllables) I III 80.

In this connection must be noted *musicians* (4 syllables), I III 228, *imitation* (5 syllables), II I 23, *succession* (4 syllables), II I 179, *correction* (4 syllables), IV I 77. *Physician* (5 syllables), I I 154. The "ed" final is sometimes pronounced as a separate syllable for the sake of the metre, as *accused*, I I 17, *contrived*, I I 96, *couched*, I III 98, etc.

(3) *One or more, extra (hypermetric), syllables*

(a) *At the end of a line.*

"Námely | to appeal | each óth | er of | high tréason." | I I 27

"Came I' | appél | lant tó | this prince | ly presence " | I I 34

"Call him | a sland | rous ców | ard ánd | a vil'lain " | I I 61,
and in hundreds of other cases which the student will readily detect

(b) *At the beginning of a line.*

"I *had* thought | my lórd | to *have* learned | his héalth | of
yóu " | II. iii 24

(c) *In the body of a line*

"Lies in | their purses | and whó | so em'p | ties thém " | II ii 130

"As bl unks | benevo | lences and | I wót | not wát " | II i 250

"Thou Rich | ard sháll | to the Dúke | of Nórr | folk " | I ii 38

Polysyllabic names, and less frequently other polysyllables, when placed at the end of a line, often receive but one accent, the rest of the syllables being hypermetric, and when lists of names occur in the body of a passage, great liberties are taken with the metre

"That Hár | ry Duke | of Here | ford, Ráin | old Lórr Cobham, |
Sir Thom | as lér'p | inghám, | Sir Jóhn | Ramston, |
Sir Jóhn | Norbéry, | Sir Rób | ert Wá | tertón | and Fráncis
Q'ront " | II i 279-84

"It múst | be gránt | ed I' | am Dúke | of Línccaster " | II iii 124

"On in | y oth | er gróund | inháb | itable " | I i 65

"That which | he hath | det'ined | for lówd | emplóymént " | I i 90

"Hereford" is to be scanned as a dissyllable, "Herford," throughout the play

1 *Accent and emphasis* Abbot remarks (§ 453) that the syllable receiving the rhythmic accent is by no means necessarily emphatic. It need only be emphatic relatively to the unaccented syllable or syllables in the same foot, and may be much less emphatic than the other accented syllables in the same verse. In Shakespeare's time there was apparently a greater stress upon the word "the" than is the case with us, hence the following

"Through *thé* | false píss | age óf | thy thróat | thou liest " | I i 125

"Draws *thé* | sweet in | fant bréath | of gén | tle sleep " | I. iii 133

Monosyllabic prepositions sometimes receive the accent

"Pierced *tó* | the sóul | with slan | der's ven | omed spear " | I i 171

"Or *with* | pale bég | gar féar | unpéach | my héight " | I i 189

"The swél | ling díff | rence of | yóur sct | tled háte " | I i 201.

5 *Broken verses* When a line is broken up between two speakers, the voice is either

(a) *Regular*, as

"Which bréathed | this póis | on
Ráge | must be | withstood " |
I 1 173

Or (b) *Overlapping* of the former by the latter speaker in the completion of the verse

"What say's | his má | jesty' ? |
| Sorrów | and griéf | of héart " |
III III 184

(c) There may also be what Abbott calls *Amphibious section*, in which a fragment of a verse comes between and completes two other fragments. The best example of this in Richard II is as follows

"I will | appéach | the villáin |
| Whát is | the máttér ? |
Péace, | foolísh | womán " |

where, it is to be observed, the two feet

| Whát is | the máttér ? |

make an iambic pentameter, here more or less imperfect, with the three feet that precede and with the three that follow them. This peculiarity is neither so common nor so pronounced in this play as in many other of Shakespeare's works

6 *Elision*, as might be expected, is a very common device for avoiding what would otherwise be hypermetrical syllables by the suppression of a vowel sound. The commonest elisions, in addition to 'll for *will*, 're for *are*, n't for *not*, which are in general use to day, are th' for *the*, t' for *to*, 't for *it*, 's for *is* or *his*, ' for *m*, 'em for *them*. A light vowel following a liquid (*l*, *m*, *n*, *r*) is slurred, and, so far at least as concerns the metre, is lost. This is exceedingly common with *i*. Almost invariably when *th* and *v* come between two vowels, they are dropped, and the two syllables are run into one. In the middle of a trisyllable the vowel *i*, when unaccented, is often dropped

Prefixes and suffixes may be dropped. The former are frequently so treated, the latter not so frequently. It would be tedious to refer to all the instances in which the peculiarities are illustrated in Richard II, hence only one or two typical examples will be given haphazard under each head

th' for the. This is very common when "the" is followed by a vowel

"Th' accús | er ánd | th' accús | ed fréé | ly spéak " | I 1 17
"Th' unstóop | ing fir'm | ness óf | my úp | right sóul " |
I 1 121

't for it

"Your grác | e's pár | don, and | I hópe | I hád 't " | I. i 141

's for is

"To all | his lands | and sig | nories | when he's | return'd " |
IV. i 87.

Light vowel slurred before a liquid

"Here tó | make good | the bót | t'rous loud | appéa | " | I. i 4

"Aimed át | your híg | ness nó | invét | 'rate málice " |
I. i 14

"Sluiced out | his m'n | cent sôul | through stréams | of blóod " |
I. i 103

"Lord Marsh'l | command | our of | ficérs | at ar'ms " |
I. i 104

Also *lîr* (liar), I. i 114, *spîr't* (spirit), I. iii 70 (this is the usual pronunciation of spirit in Shakespeare), *rememb'r*, I. iii 209, *they're*, II. i 7, *flatt'ers*, II. i 100, *en'mies*, II. i 183, *cov'nant*, II. iii 50, *af't'r*, III. ii 3, *rev'ence*, III. ii 172; *cap'tal*, IV. i 151, and in many other places

v dropped between two vowels

"I hear'd | you sáy | that you | had rath'r | refusé " |
IV. i 15

"But fór | our trús | ty bróth'r | in lãw, | the ábbot " |
V. iii 137

"Repróach | and dí | solú | tion háng | eth over (o'er) him " |
II. i 258

Unaccented i dropped in trisyllables

"Dogs, éas | ily wón | to faw'n | on an' | y mán " | III. ii 130

Prefixes dropped 'light, I. i 82, 'complices, II. iii 165, 'gainst, I. iii 190 and V. ii 66, 'planning, I. iii 175, 'plaints, V. iii 127; 'antage, I. iii 218, 'inhabitable (uninhabitable), I. i 65, 'harrow, I. iii 77, 'raq'd, II. i 70, 'lend, IV. i 196

Suffixes dropped Affects (affections), I. iv 30; haught (haughty), IV. i 254, mads (maddens), V. v 61, thieat (threatens), III. iii 90, yond (yonder), III. iii 91

7 *Incomplete verses* occur either at the beginning or at the end of speeches, and in excited dialogue. There is good reason for the belief that many of these irregular verses are due to corruptions that have been allowed to creep into the text. They also mark pauses, the missing feet being filled in by appropriate action as I. ii 42

"Why thén | I will | Farewéll, | old Gaun't," |

where a long pause, followed by the shaking of hands, fills up the metre

8 *Alexandrines* An Alexandrine is a verse of six feet, each containing two syllables, the second of which is accented, i.e. it is an iambic hexameter. The following is a good example of this kind of metre, by Dryden, who revelled in Alexandrines, which are, it may be observed, in high favour amongst French poets

“And now | by win'ds | and wav'es | my life | less limbs | are
tos'sed ”

It has been questioned whether Shakespeare ever really made use of iambic hexameters, and much ingenuity has been shown in explaining away apparent Alexandrines. Abbott's statement is not quite so sweeping. He says that a perfect Alexandrine is seldom found in Shakespeare, and certainly the verses of twelve syllables may frequently, by elision and by the postulation of hypermetric syllables, be made to scan as iambic pentameters. But it must be admitted that verses of twelve syllables, every other one of which bears the accent, i.e. iambic hexameters, do occur with sufficient frequency to admit of little doubt that Shakespeare knew of the value of the Alexandrine and further made use of it to vary his iambic pentameters. This is especially the case in Richard II.

Undeniable Alexandrines

“More than' | your lord's' | départ | ure weep | not, more's | not
seen ” | II II 25

“Found truth' | in all' | but one ; | I, in' | twelve thous | and
none ” | IV I 171

See also II II 41, II II 109, II III 168, II III 29, III II 90,
III IV 74, V II 28, V III 21, V III 42, V III 101, V IV 2

Apparent Alexandrines resolved

“The Lord' | Northumberland | his son' | young Hén | ry
Percy ” II II 53

Here there is no doubt that Northumberland, in accordance with Shakespeare's treatment of names, is intended to form one foot only and the *cy* of Percy is hypermetric.

“And as' | I am' | a gen'tleman | I cried' | it him' ”

The word ‘gentleman’ may here be treated as a dissyllable, the last syllable of which is hypermetric.

9 *Peculiarities of Accent* In some verses, examples of which are given below, apparent irregularities exist, because the word exhibiting it had a different accent from what it has at present

This being allowed for, the irregularity is at once recognized as only apparent and not real

"Until | the heavens, | env'y | ing ear'th's | good hap " |
I 1 23

"And for' | our eyes | do hate | the dire | aspect " | I iii 127.
This is the usual pronunciation of aspect in Shakespeare as will be seen in I iii 209

"He short | ens four | ye'rs of' | my soul' | s exile " | I iii 217

"Making' | the har d | way sw'et | and de | lectable " |
II iii 7

"If th'v | offen' | ces were | upon | record " | IV 1 230

So "adverse," I iii 82, "sepulchre," I iii 196, "perspectives," II ii 15, "superfluous," III iv 64

10 *Rhyme* Concerning the occasional occurrence of rhyme in Shakespeare's plays Dr Abbott remarks "Rhyme was often used as an effective termination to a scene When the scenery was not changed or the arrangements were so primitive that the change was not easily perceptible, it was perhaps additionally desirable to mark that the scene was finished Rhyme was also used in the same convenient way to mark an *aside* which otherwise the audience might have great difficulty in recognizing an *aside* "

To mark the end of a Scene

"Go to Flint castle there I'll pine away,
A king, woe's slave, shall kingly woe obey

Discharge my followers let them hence away,
From Richard's night to Bolingbroke's fair day "
III ii 209 219

To mark the end of a speech

"High-stomach'd are they both, and full of ire,
In rage deaf as the sea, hasty as fire "

I 1 18-19

VIII Some Peculiarities of Shakespearian English

Elizabethan English, on a superficial view, appears to present this great point of difference from the English of modern times—that in the former any irregularities whatever, whether in the formation of words or in the combination of words into syllables, are allowable In the first place, almost any part of speech can be used as any other part of speech An adverb can be used as a verb, "They askance their eyes" as a noun, "the backward and abyss of time", as an adjective, "a seldom pleasure" Any noun, adjective, or neuter verb can be used as an active

verb You can "happy" your friend, "malice" or "fool" your enemy, or "fall" an axe on his neck. An adjective can be used as an adverb; and you can feel and act "easy," "free," "excellent"; or as a noun, and you can talk of "fair" instead of "beauty," and a "pale" instead of a "paleness." Even the pronouns are not exempt from these metamorphoses. A "he" is used for a man, and a lady is described by a gentleman as "the fairest she he has yet beheld."

In the second place, every variety of apparent grammatical inaccuracy meets us. *He* for *him*, *him* for *he*, *spoke* and *took* for *spoken* and *taken*; plural nominatives with singular verbs, relatives omitted where they are now considered necessary, unnecessary antecedents inserted, *shall* for *will*, *should* for *would*, *would* for *wish* to omitted after "I ought," inserted after "I durst"; double negatives, double comparatives (more better, etc.), and superlatives, *such* followed by *which*, *that* by *as*, *as* used for *if*; *that* for *as that*, and lastly, some verbs with apparently two nouns, and others without any nominative at all.—Abbott, *Shakespearian Grammar*

I. NOUNS

Plural where we use singular

"Whither you will, so I were from your rights" IV. i. 315

When an abstract noun as above refers to several persons it was the custom amongst Elizabethan writers to use the plural form as here

"Say when, where, and how,

"Cam'st thou by this ill tidings? speak, thou wretch"

III. iv. 79 80

So *news*, III. iv. 82, and *odds*, III. iv. 89

Singular where we use plural

"And everything is left at six and seven" II. ii. 122.

Abstract for concrete

"Cousin, farewell: what presence must not know,

From where you do remain let paper show" I. iii. 249

So *slander*, I. i. 113; *receipt*, I. i. 126, *ransom*, II. i. 56, *conduct*, IV. i. 157; *fear*, v. vi. 31

Nouns used as adjectives

"Such neighbour nearness to our sacred blood" I. i. 119

So *traitor*, I. i. 102, *companion*, I. ii. 55, *infant*, I. iii. 133, *December*, I. iii. 298, *venom*, II. i. 19; *vassal*, III. iii. 89, *subject*, IV. i. 126; *sunshine*, IV. i. 221, *triumph*, v. ii. 66

Verb used as noun

"Doth more solicit me than your exclams" I. ii. 2

Although it is very common in Shakespeare to find a noun used as a verb, it is uncommon to find a verb used as a noun as here

II. ADJECTIVES

Adjective used as adverb *Right* (=rightly), I i 46, *all* (=quite), I iii 205, *orderly*, I iii 9; *grievous* (=grievously), I iv 54, *new* (=newly), II i 31, *heavy* (=heavily), II ii 30, *big* (=boastingly), III ii 114, *double* (=doubly), III ii 117, etc.

Compound adjectives These are exceedingly common in Shakespeare's writings, the doublets often being alliterative which gives them an even greater force

Time honour'd, I i 1, *high-stomach'd*, I i 18, *soon believing*, I i 101; *ten times barr'd up*, I i 180, *out-dared*, I i 190, *daring hardy*, I i 43, *eagle wing'd*, I iii 129, *sky-aspiring*, I iii 130, *rival hating*, I iii 131, *harsh-resounding*, I iii 135, etc., etc.

Adjectives out of place.

"Divides are thing *entire* to many objects" II ii 17

"Welcome you are" II iii 170

"Glad am I" III ii 104

"That in a Christian climate souls *refined*

Should show so heinous black obscene a deed" IV i 130

Possessive adjective transposed

"Dear my liege" I i 184

Observe the French idiom as well as inversion in *letters patents*, II i 202 formerly many Romance adjectives were inflected in this fashion

Double superlative No good example in *Richard II*

Double comparative

"The envoy of *less happier* times" II i 49

This is a very peculiar expression

"Thy waste is no whit *baser* than thy land" II i 103

Also II i 95 and III iii 137

Adjective used as noun

"And let them die that age and *sullen*s have" II i 139

Also *good*, I ii 57 and I iii 300, *worse*, I iii 301, *last*, II i 1, *happy*, I iii 94

"Un" used as adjectival suffix in place of "in"

"Should run thy head from thy *unreverent* shoulders"

II i 123

"Is all *unpossible*"

II ii 126

Concerning this very common substitute of *in* for *un* and *vice versa*, Abbot says, "We appear to have no definite rule of distinction even now, since we use *ungrateful*, *ingratitude*, *unequal*, *inequality* *Un* seems to have been preferred by Shakespeare before *p* and *r*, which do not allow *in* to precede, except in the form *im* *In* seems also to have been retained in many cases from the Latin, as in the case of *ingratus*, *importunum*, etc. As a general rule we now use *in* where we desire to make the negative a part of the word and *un* where the separation is maintained—*untrue*, *infirm*, hence *un* is always used with participles—*untamed*, etc. Perhaps also *un* is stronger than *in* "

The=by that=ablative of old demonstrative "thæt "

"Woe doth *the* heavier sit "

I iv 279

III ARTICLES

Definite article omitted

"Ah, Richard, with the eyes of heavy mind " II iv 18

"So longest way shall have the longest moans " v i 90

Indefinite article omitted

"If ever I were traitor " I iii 201

"In war was never hon rag'd so fierce " II i 173

"It is such crimson tempest should bedrench " III iii 46

IV ADVERBS

Double negatives The Old English custom in respect to negatives was to make the one intensify or emphasise the other. The Latin custom is that the one annihilates the other, as in *nonnunquam*, *not never=sometimes*. The Latin custom did not come into our language until after the middle of the seventeenth century. The English custom is seen in Matt xii 46 "Ne nān ne dorste nān thing ācsian" (No one durst ask him anything), and in Chaucer's *Prologue*, 70 71, where he says of the Knight

"He never yit nō vilemye ne sayde,
In al his lyf, unto no maner wight "

In each of these sentences there are four negatives —Meiklejohn

"Nor never look upon each other's face " I iii 185

"Vex not yourself, nor strive not with your breath " II i 3

"Nor no man's lord " iv i 255

"Nor shall not be the last " v v. 25

"Where no man never comes but that sad dog " v v 70

Also I. iii 185 and I iii 188

The old genitive case of nouns and pronouns used as adverbs

"Needs must I like it well" III. II. 4.

Compare also backwards and sideways

Adverbs with the prefix "a," which signifies some preposition, such as "in," "on," "of," "at"

"Show nothing but confusion, eyed awry" II. II. 19

But = only

"Stays but the summons of the appellant's trumpet" I. III. 3

Adverb used as adjective

"The anointed king is hence" II. III. 96.

Ellipse of adverbial inflection

"The Duke of Norfolk, sprightly and bold" I. III. 2

This is very common, the *ly* is understood from the preceding word and so serves for the seeming adjective, which it converts into a true adverb

V PRONOUNS

"Thou" used for "thee"

"Make me, that nothing have, with nothing grieved,
And thou with all pleased, that hast all achieved"

IV. I. 216 7

Personal pronoun used as a reflexive This is a common Elizabethan idiom, and was due to the fact that reflexive pronouns were innovations that had not yet asserted themselves sufficiently to exclude personal pronouns from being used reflexively as had been the case previously

"Then thus I turn me from my country's light" I. III. 176

Cp II. I. 147 (*him = himself*), II. II. 106 (*thee = thyself*), II. III. 161 (*you = yourself*), III. III. 83 (*them = themselves*)

Relative omitted

"Why have you not proclaimed Northumberland,
And all the rest [that are] revolted faction traitors?"

II. II. 57

"I hate the murderer, love him (who is) murdered" V. V. 40

Cp I. I. 50, II. II. 128, III. III. 169, IV. I. 256, IV. I. 334, V. IV. 2, in all of which the omitted relative is in the nominative case

Also I. II. 1, II. II. 145, II. III. 73, III. II. 94, III. II. 211, III. IV. 101, IV. I. 198, where the omitted relative is in the objective case.

"Which" used for "who" and "that"

"Now for the rebels which stand out in Ireland" I. IV. 38

"Kerns which live like venom"

II. I. 157.

"Beshrew me, cousin, *which* didst lead me forth." III ii 205

"And wilt thou, pupil-like,
Take thy correction mildly, kiss the rod,
And fawn on rage with base humility,
Which art a lion and a king of beasts?"

v i 31-4

Redundant object Instead of saying "I know what you are," in which the object of the verb "I know" is the clause "what you are," Shakespeare frequently introduces, before the dependent clause, another object, so as to make the dependent clause a mere explanation of the object —Abbott

"March on and mark *King Richard* how he looks" III iii 61

"Didst thou not mark the *King*, what words he spake?"

v iv i

"*What*" as a relative What being simply the neuter of the interrogative who, ought consistently to be similarly used As, therefore, *who* is used relatively, we may expect *what* to be used likewise And so it is, but, inasmuch as the adjective *which* very early took the force of the relative pronoun, *what* was supplanted by *which*, and is rarely used relatively Even when it is thus used, it generally stands before its antecedent, thereby indicating its interrogative force, though the position of the verb is altered to suit a statement instead of a question —Abbott

"*What* our contempt doth often hurl from us
We wish it ours again "

"Look *what* I speak my life shall prove it true " I i 87

"*The which*" used, with repetition of the antecedent

"Eight hundred nobles,

In name of lendings for your highness' soldiers,
The which (nobles) he hath detained for lewd employment "

I i 90

That=which thing

"And, *that* is worse,
The Lord Northumberland, his son, young Harry Percy,
With all their powerful friends, are fled to him " II ii 55

Which=as to which

"Showers of blood,
The which how far off from the mind of Bolingbroke,
It is such crimson tempest should bedew " III iii 45

"With unrestrained loose companions—
Even such, they say, as stand in narrow lanes,
And beat our watch, and rob our passengers,
Which he, young, wanton and effeminate boy,
Takes on the point of honour to support
So dissolute a crew "

v iii 10

"As" used as a relative.

"I cannot but be sad, so heavy sad
As makes me faint "

II ii 31

which means "I feel such sadness as"

VI VERBS

"In general distinction of inflections which prevailed during the Elizabethan period, *en* was particularly discarded. It was therefore dropped in the conversion of nouns and adjectives into verbs, except in some cases where it was peculiarly necessary to distinguish a noun or adjective from a verb. Hence it may be said that any noun or adjective should be converted into a verb by the Elizabethan author "

Nouns as verbs

"Grace me no grace, nor uncle me no uncle " II iii 87.

"Imp out our drooping country's broken wing " II i 292.

"And cloister thee in some religious house " V i 23

"Let me *unkiss* the oath 'twixt thee and me " V i 74

"Who sitting in the stocks *refuge* their shame " V v 26

"Then am I *king'd* again, and by and by
Think that I am *unliking'd* by Bolingbroke " V v 36-7

Also to safeguard, I ii 35, piece, V i 92, joy, V iii 95

Intransitive used transitively

"Which false hope *lingers* in extremity " II ii 72

Here *lingers*=lengthens out

"Let not to morrow, then, *ensue* to day " II i 197

"That he, our hope, might have *retired* his power " II ii 46

"For why the senseless brands will *sympathise*
The heavy accent of thy moving tongue " V i 46-7

"Oh how it *yearn'd* my heart when I beheld " V v 76

Also alone, I i 202, *remember*=remind, I iii 269, *stay*, II i 289; *part*, III i 31, *scoffing*, III ii 163, *fall*, III iv 104

Transitive used intransitively

"The love of wicked men *converts* to fear " V i 66

"For there, they say, he daily doth *frequent* " V iii 6

"Disorder, horror, fear and mutiny
Shall here *inhabit* " IV i 141-2

Is for has (common with verbs of motion)

"The king *is* come " II i 69

"I hope the king *is* not yet *shipp'd* " II ii 42

"Is safe arrived," II ii 50, "Are fled to him," v ii 56,
 "Are gone and fled," III ii 73, also v iii 82, III ii 73, IV i
 89, etc, etc

Impersonal verbs

"Me rather had my heart might feel your love " III iii 142

Dr Abbott (sect 230) says "In Chaucer and earlier writers, preference is expressed, not by our modern 'I had, or would, rather' (=sooner), but by (To) me (it) were liefer (German *lieber*), that is, more pleasant " These two idioms are confused in this passage. *Me* is a dative, as in *Methinks*, *meseems*, etc

Singular verb with plural nominative

"What is six winters?" I iii 261

"Reproach and dissolution hangeth over him " II i 258

"How near the tidings of our comfort is " II i 272

"Twenty shadows, which shows like grief itself " II ii 15

Also "oath and duty bids " II ii 112

"Conscience and kindred bids " II ii 115

"Hills and ways draws " II iii 4

"Is Bushy, Green, and Wiltshire dead?" III ii 141

"There lies two kinsmen " III iii 169

"Sorrow and grief makes " III iii 184

Plural verb with singular nominative.

"What store of parting tears were shed " I iv 5

Verbs of motion omitted

"Will I hence " I iii 73

"I towards the north " v i 76

"I will with the king " v ii 84

Also I ii 56, II i 296, III ii 217, v i 37, v iii 16, etc, etc

May=can

"For I may never lift

An angry arm against His minister " I ii 40

"I may not shew it " v ii 70

"He is as like thee as a man may be " v ii 108

Shall for will and should for would

"To be a make-peace shall become my age " I i 160

"And all too soon, I fear, the king shall rue " I iii 205

"By this the weary lords

Shall make their way seem short " II iii 17

"How his son's son should destroy his sons " II i 105

"If thou wouldst,

There shouldst thou find one heinous article " IV i 232

Formation of participles

Owing to the tendency to drop the inflection *en*, Elizabethan authors frequently used the curtailed forms of the past participle, which are common in Early English, when, however, the form thus curtailed was in danger of being confused with the infinitive as in 'taken,' they used the past tense for the past participle

(a) Curtailed past participle

| | |
|---|-------------|
| "What I have <i>spoke</i> , or thou canst worse divine " | I i 77 |
| " <i>Writ</i> in remembrance more than things long past " | II i 14 |
| "Hath <i>brole</i> his staff " | II ii 59 |
| "My lord, I had <i>forgot</i> to tell your lordship " | II ii 93 |
| "No, my good lord he hath <i>forsook</i> the court " | II iii 25 |
| "Had you first died, and he been thus <i>trod</i> down " | II iii 126 |
| "That when the searching eye of heaven is <i>hid</i> " | III ii 37. |
| "For you have but <i>mistook</i> me all this while " | III ii 174. |
| "Your children yet unborn and <i>unbegot</i> " | III iii 88 |

Also *shook*, IV i 163, *holp*, V v 62, *bestrid*, V v 79, *eat*, V v 85

(b) "a" before present participle

| | |
|---|----------|
| "Thou, now a dying, say'st thou flatterest me " | II i. 90 |
|---|----------|

Future for subjunctive

| | |
|---|------------|
| "Will ye permit that I <i>shall</i> stand condemn'd " | II iii 119 |
|---|------------|

Infinitive used as noun

| | |
|---|----------|
| "Except like curs <i>to tear</i> us all to pieces " | II v 139 |
|---|----------|

Abbott says that *to tear* is a noun governed by *except*

Infinitive used indefinitely

| | |
|--|------------|
| "I was too strict <i>to make</i> mine own away " | I iii. 244 |
|--|------------|

To make=in making

"But I shall grieve you *to report* the rest "

To report=by reporting

"I do beseech your grace

To have some conference with your grace alone "

To have=about having

Subjunctive used optatively

| | |
|--|----------|
| "Hold out, my horse, and I will first be there " | II i 300 |
|--|----------|

Ed-able

| | |
|---|-----------|
| "And <i>unavoided</i> (=able) is the danger now " | II ii 268 |
|---|-----------|

VII. PREPOSITIONS

On=of

"By thinking *on* the frosty Caucasus?" I III 295

On=in.

"As, though *on* thinking *on* no thought I think" II II 31

"*On* what condition stands it?" II III 107

By=to come near to, attain

"How cam'st thou *by* these ill tidings?" III IV 80

By=as a consequence

"Fear'd *by* their breed and famous *by* their birth" II I 52

For=as for, as regards

"But *for* our trusty brother in law and the abbott" V III 137

In=in the case of Abbott remarks we say "in my own person" or "by inquiry," not

"Which *in* myself I boldly will defend" I I 145

So "But I bethink me what a weary way
In Ross and Willoughby will be found"

i.e. "in the case of Ross," equivalent to "by Ross"

Of=as regards, about

"Enquire *of* him" III II 186

To=for.

"I have a king here *to* my flatterer" IV I 308

Upon=in consequence of

"Thy son is banished *upon* good advice" I III 233

With=on

"I live *with* bread like you" III II 175

With=at

"My inward soul
With nothing trembles; at some thing it grieves,
More than *with* parting from the lord the king" II II 123

Withal, the emphatic form of 'with,' is used for *with* after the object at the end of a sentence In the following example it means besides

"Adding *withal*" IV I 18

Without=outside

"What seal is that that hangs *without* thy bosom" V I 56

Preposition omitted after verbs of motion (a common idiom)

"Since presently your souls must part your bodies" III I 3

"Therefore we banish you our territories" I III 139

Preposition omitted before the thing heard after verbs of hearing
 "He that no more must say is listened more" II i. 9

Preposition transposed

"The pleasure that some fathers feed upon" II i. 79

"It stands your grace upon to do him right" II iii. 138

VIII CONJUNCTIONS

And=and that too

"And shall the figure of God's majesty,

Be judged by subject and inferior breath,
 And he himself not present" IV i. 129

An According to Abbott this conjunction, meaning 'if,' is simply a form of 'and,' and the supposition being expressed by the subjunctive that follows 'an' and not by 'an' itself. The addition of 'if' to the 'an' he attributes to the same desire for heaping on the meaning as gave rise to double comparatives, double superlatives, and double negatives

"An if I were thy nurse, thy tongue to teach" V iii. 113

'As' apparently, but not really=as if (The 'if' is really implied in the subjunctive as in the case of 'an')

"As gentle and as jocund as (if I were going) to jest,
 Go I to fight" I iii. 95

As=namely

"No; it is stopped with other plotting sounds,
 As praises of his state" II i. 18

'But' signifying prevention

"I doubt not but to ride as fast as York" II v. 2
 which means "I have no doubt (i.e. fear) about being prevented from riding"

'So,' with the future or subjunctive=provided that

"Poor queen" so that thy state may be no worse,
 I would my skill were subject to thy curse" III iv. 102

So as=so that

"So as thou livest in peace, die free from strife" V v. 57

Where=whereas,

"Where fearing dying pays death servile breath" III ii. 185

For because, a tautologous combination

"And for because the world is populous"

Cl an if, but only, or ere, v v. 3

IX. Figures of Speech

I FIGURES OF RESSEMBLANCE

1 *Simile* (Latin, *similis*, like) is a comparison between two things, and expresses in direct language a similarity of relation between them. The words commonly used to introduce this figure are *as* and *like*.

"Like a false traitor and injurious villain" I i 91

"Like a traitor coward

Sluic'd out his innocent soul" I i 103

"Strong as a tower in hope I cry amen" I iii 102

2 *Metaphor* (Gk *meta*, change, *pherein*, to carry) is a figure of substitution, and not of mere comparison, as is the simile, one thing is put for, or said to be, another. It is a simile with the words *as* and *like* omitted.

"The caterpillars of the Commonwealth,
Which I have sword to weed and cut away" II iii 166

"Thisague fit of fear is overblown" III ii 190

The above are examples of mixed metaphor, since we do not weed caterpillars nor do fits blow over.

"The searching eye of heaven (the sun)" III ii 37

"To whose flint bosom my condemned lord" V i 3

3 *Personification* (Latin, *persona* = a mask, a person) is a figure in which lifeless things are spoken of as persons.

"Obedience bids I should not bid again" I i 163

"Teaching stern murder how to butcher thee" I ii 32

"Let Heaven revenge" I ii 40

"Truth hath a quiet breast" I iii 96

The following list of personified inanimate objects and abstract ideas are amongst the many instances of this figure of speech occurring in *Richard II*.

Destinies, I ii 15, *envy*, I ii 21, *nature*, II i 43, *war*, II i 44; *time*, II i 195, *necessity*, V i 21

4 *Apostrophe* (Gk *apo*, aside, *stropho*, I turn) is a figure in which a person or thing is addressed. The speaker arrests the normal progress of the recital, and 'turns aside' to call, more or less passionately, upon some person or thing connected directly or indirectly with the things or events referred to in the main speech. When an inanimate object is so apostrophized, personification as well as apostrophe is made use of.

"And as I truly fight, defend me heaven." I iii 25

"Swellest thou, proud heart?" III iii 140

"Mount, mount my soul!" V v 111

"Forgiveness, horse! why do I rail on thee?" V v 90

5 *Allegory* = *sustained metaphor*

"So is it in the music of men's lives
 And here have I the daintiness of ear
 To check time broke in a disorder'd string;
 But for the concord of my state and time
 Had not an ear to hear my true time broke
 I wasted time, and now doth time waste me,
 For now hath time made me his numbering clock;
 My thoughts are minutes, and with sighs they jar
 Their watches on unto mine eyes, the outward watch,
 Whereto my finger, like a dial's point,
 Is pointing still, in cleansing them from tears
 Now sir, the sound that tells what hour it is
 Are clamorous groans, which strike upon my heart,
 Which is the bell so sighs and tears and groans
 Show minutes, times, and hours but my time
 Runs posting on in Bolingbroke's proud joy,
 While I stand fooling here, his Jack o' the clock

v v. 44 60

6 *Euphemism* (Gk *eu*, well, *phemi*, I speak) is a figure by which an offensive idea is softened down and stated in an un-offensive or, belike, laudatory form

"O, good 'convey' conveyers are you all"

iv 1 317

This is an ironical euphemism for thieves

"Until the heavens, envying earth's good hap,
 Add an immortal title to your crown"

v 1 68

A euphemism for "until you die"

7 *Hyperbole* (Gk *hyper*, beyond; *ballo*, I throw) is a figure of exaggeration, things being represented as greater than they are. Hence hyperbole is only another name for exaggerated statement. This figure is well exemplified in the wooing and cursing scenes. In the former it is the flattering and the latter the discrediting exaggeration that is employed

"Ere my tongue
 Shall wound my honour with such feeble wrong,
 Or sound so base a parle, my teeth shall tear
 The slavish motive of recanting fear"

I 1 190 3

"Within my mouth you have engad'd my tongue,
 Doubly portcullis'd with my teeth and lips"

I iii 166 7

"And in the sentence my own life destroy'd"

I iii 242

II FIGURES OF CONTRAST

8 *Antithesis* (Gk *anti*, against, *tithemi*, I place) is a figure in which words or sentences are placed in direct contrast. The following are illustrations of this figure taken from *Richard II*.

| | |
|---|-------------|
| "The <i>accuser</i> and the <i>accused</i> freely speak " | I I 17 |
| "Since the <i>more fair</i> the crystal in the sky, The <i>uglier</i> seem the clouds that in it fly " | I I 42 3 |
| "Upon his <i>bad</i> life to make all this <i>good</i> " | I I 99 |
| "Things <i>sweet</i> to taste prove to digestion <i>sour</i> " | I III 236 |
| "Small showers last <i>long</i> , but sudden storms are <i>short</i> " | II I. 34 |
| "And my <i>large kingdom</i> for a <i>little grave</i> " | III III 153 |
| 9 <i>Epigram</i> =a pointed and pithy saying | |
| "Numbering sands and drinking oceans dry " | II II 146 |
| "I wasted time, and now doth time waste me " | V V 49 |
| "Pride must have a fall " | V V 88 |

III FIGURES OF ASSOCIATION

10, *Metonymy* (Gk *meta*, change, *onoma*, a name) is a figure which substitutes the name of one thing for the name of another with which it is connected

| | |
|---|-----------|
| "Farewell <i>my blood</i> " | I III 57 |
| 'Blood'=Bolingbroke, who is a blood relation of the king | |
| "Such is the <i>breath</i> of kings " | I III 215 |
| It is not the breath but the power of the king expressed in words that is meant | |

| | |
|--|----------|
| "Truth hath a quiet <i>breast</i> (=heart) " | I III 96 |
|--|----------|

11 *Hypallage* (Gk *hypo*, under, *allage*, change) is a figure in which an attribute is transferred from its proper subject to others that are closely connected with them

| | |
|---|-----------|
| "Now by my <i>sceptre's awe</i> " | I I 118 |
| 'Awe' does not belong to the sceptre, but to the king who wields it | |
| "To take advantage of the <i>absent time</i> " | II III 79 |
| It is not time but the king who is absent | |
| "He is in the <i>mighty hold</i> of Bolingbroke " | III IV 83 |
| It is Bolingbroke who is mighty, and not the hold | |

X Alliteration

Alliteration is the frequent recurrence of the same sound consequent upon the recurrence of the same letter, generally initial, as in the well-known "*Apt alliteration's artful aid*" This elementary device for tickling the ear was prior to rhyme, with which it agrees in so far as it consists in sameness of sound, the difference being that in rhyme the sameness is not that merely of single letters but of syllables, nor does it occur at the beginnings, but at the ends of lines Shakespeare's alliterations are usually double-barrelled, but sometimes three or more words

are alliterative It may be desirable to remind the student that in the hands of a master, such as Shakespeare, Chaucer, or Tennyson, alliteration is capable of producing a pleasing, and even a beautiful effect

"Appellant to this princely presence" I i 34

"The kindred of the King" I i 70

"My loving lord, I take my leave of you" I iii 63

"Virtue and valour" I iii 98

So "sly slow hours," I iii 150, "sullen sorrow," I iii 227; "happy havens," I iii 276, "ripest fruit first falls," II i 153, "thy last long leave," v i 35, etc., etc

XI Examples of paraphrasing

"All places that the eye of heaven visits

The man that mocks at it and sets it light"

I iii 275-293

"A safe retreat and even a happy refuge will be found by the philosophic soul where'er the genial beams of the sun gladden the earth, wherefore I counsel thee to regard forceful compulsion as in itself a good. Imagine that thou thyself dost turn thy back on the King, and not that he doth bid thee go, since sorrow suffered impatiently doth thereby sting the more. Say that at my behest thou goest forth in search of glory and renown, and nurture not the thought that thou hast been outlawed by the King. Persuade thyself that of thine own free will thou seekest in a heathen clime exemption from a pestilential plague raging at home. Picture to thyself that what thy soul desires most lies whither thou goest and not in the place whence thou art newly come. In the grass beneath thy exiled feet see the rush strewn floor of the presence chamber, and regard thy onward passage as but the stately measure of the dance, the sweet flowers being to thy eyes the fair ladies of the court, since heart eating grief bites less the more thou laugh'st its power to scorn"

"Think I am dead and that even here thou takest

For the deposing of a rightful king" v i 38 50

"Esteem me dead and let this parting be as from a breath-bereft corpse. And when in evening gloom of wintry days the plying farm folk seated round the blazing logs bend their ears to list to mournful-tales of days long gone, then tell to them the piteous tale of Richard's hapless fate and they shall seek their couches with tear dimmed eyes. Nay, e'en the lifeless brands upon the hearth will melt with fire quenching tears, and some in ashy white and some in mournful black will bewail the sad undoing of a crowned king"

XII Example of analysis.

"All places that the eye of heaven visits

But thou the king"

I in 275-280.

| Sentence | Link | Kind | Subject | Enlargement of Subject | Predicate | Object | | Enlargement of Object | Extension |
|---|------|------------------------|---------|----------------------------|----------------------------|-----------|-------------------|-------------------------------|-----------|
| | | | | | | Direct | Indirect | | |
| I All places are to a wise man ports and happy havens | | Principal | places | all | are ports and happy havens | | | | |
| II That the eye of heaven visits | that | Sub adjec tive to I | eye | of heaven | visits | that | | to a man wise and happy | |
| III Teach thy necessities to reason thus | | Principal | (you) | | teach | necessity | to reason thus | thy | |
| IV There is no virtue like necessity | | Principal | virtue | no, like (to) necessity | is there | | | | |
| V Think not | | Principal | (thou) | | think | | | | not |
| VI The king did banish thee | | Sub noun to V | king | the | did banish | theo | | | |
| VII But (think) | but | Principal | (thou) | | (think) | | | | |
| VIII That thou didst banish the king | that | Sub noun to VII | thou | | didst banish | king | | the | |

HISTORICAL SKETCH

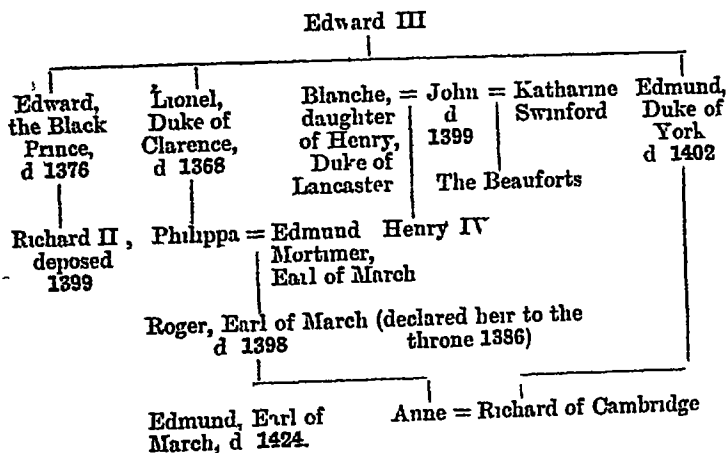
1397 1398

- a* Recriminatory quarrel between the newly-created dukes of Hereford and Norfolk. The quarrel referred by the Permanent Committee to settlement by single combat at Coventry. The combat forbidden by the King. Hereford banished for ten years, Norfolk for life.

1399

- b* Death of John of Gaunt, seizure of his estates by the King with the sanction of the Permanent Committee. Departure of the King for Ireland to avenge the defeat and death of Edmund Earl of March, and return of Hereford from France, owing to the influence of Archbishop Arundel, for the recovery of his estates.
- c* Landing of Hereford (Henry of Lancaster) at Ravenspur, July 4, Henry joined by Earls of Northumberland (Percy) and Westmoreland (Neville) and Edmund Duke of York, the regent, at Berkeley Castle. March upon Cheshire. Dispersal of the King's forces commanded by the Earl of Salisbury (John de Montacute). Capture of Bristol by Henry. July 29.
- d* Landing of the King at Milford Haven, July 25, to find himself deserted. Submission of the King to Henry at Flint. The King brought to London. Sept 2.
- e* Parliament summoned by the King to meet upon Sept 30. Resignation of the crown (Sept 29) presented to Parliament on its meeting. The resignation accepted, and articles of accusation presented against Richard complaining of
- i His unjust conduct to Henry of Lancaster, Archbishop Arundel, and the Duke of Gloucester
 - ii His breaches of the Constitution, tampering with the judges (1387), and appeal to the Pope (1398)
 - iii His illegal taxation, especially the extortion of money from seventeen counties for pardons (1399), non payment of loans, and alienation of crown lands
 - iv His claim to the absolute right of legislation
- Sentence of deposition pronounced. Sept 30.

GENEALOGICAL TABLE

HISTORICAL NOTES ON PERSONS MENTIONED IN
RICHARD II

Abbot of Westminster = William of Colchester (1386-1420)
Holmshed, followed by Shakespeare, gives 1399 instead of
1420 as the year of his death

Aumerle, Duke of = Earl of Rutland, son of Duke of York,
whom he succeeded Killed at Agincourt, 1415

Berkeley, Earl = Thomas, 5th Baron of Berkeley in Gloucester-
shire

Bagot = Sir William Bagot who was Sheriff of the County of
Leicester in 1378 and 1380

Bolingbroke = Henry, Duke of Hereford (1366-1413), eldest son of
John of Gaunt Born at Bolingbroke in Leicestershire
Reigned as Henry IV (1399-1413)

Bushy = Sir John Bushy, who, in 1399, was Speaker of the House
of Commons

Carlisle = Thomas Meeks, Bishop of Carlisle (1397) Imprisoned
in Tower for high treason (1400) for short time Was
formerly a Westminster monk

Fitzwater = 5th Baron Fitzwalter (1368-1407)

- Gaunt, John o'=4th son of Edward III Born at Ghent, hence name (1340 1399)
- Green=Sir Henry Green, son of Justice of King's Bench to Edward III, of same name
- Langley, Edmund of, Duke of York, 5th son of Edward III (1341 1402)
- Marshal, Lord=Thomas Holland, deputy to Mowbray, Duke of Norfolk
- Mowbray, Thomas=Duke of Norfolk, who was made Earl Marshal (1386), Governor of Calais (1397), when Duke of Gloucester, his prisoner, died or was murdered Made Duke of Norfolk same year Died in 1400 at Venice
- Northumberland, Earl of=Henry Percy Sided with Bolingbroke at first, but afterwards rebelled against him Killed at battle of Bramham Moor (Yorkshire), 1403
- Percy, Henry=son of above (1366 1403) Sided at first with Bolingbroke, but afterwards rebelled Killed at battle of Shrewsbury, 1403
- Richard II (Bordeaux) Born at Bordeaux 1366 King 1366 1399 Son of Black Prince, and grandson of Edward III
- Ross, Lord=William de Ros of Hamlake, Treasurer to Henry IV Died 1414
- Salisbury, Earl of=John Montacute, 3rd Earl Salisbury Beheaded 1400
- Surrey, Duke of=Thomas Holland, Earl of Kent, who in 1399 was made Duke of Surrey Beheaded with Salisbury in 1400
- Willoughby=William, 5th Lord d'Eresby Married Duchess of York Died 1409

HISTORICAL ANACHRONISMS AND INACCURACIES

"And I will turn thy falsehood to thy heart,
Where it was forged, with my rapier's point"

IV 1 39

The rapier, a long pointed sword, was not known in England until long after the reign of Richard II In Balleines' Dialogue between Savonene and Chiruagi (1579), the "long foining rapier" is spoken of as "a new lynd of instrument" Shakespeare was always indifferent to anachronisms of this kind For example, in *Titus and Andronicus* he arms Demetrius with a rapier

It is also objected that Shakespeare speaks of Gaunt, who was but 58, as "Gaunt in being old," of the Queen, who was a child of ten, as though she were a woman, and of Aumerle as though he were the son of the then Duchess of York, whereas he was the son of a former marriage. Concerning the age of Norfolk, who could not have been 40 at the time of his banishment, when he spoke of "the language I have learned these 40 years," and also as to the date of the death of the Duchess of Gloucester, which took place in 1399, and not immediately after the return of Bolingbroke from banishment, there is also some inaccuracy, whether accidental or intentional cannot now be ascertained, but it is possible (1) that Gaunt was really decrepit, as life was much shorter in Shakespeare's time than now, (2) that Norfolk, aged a little more than 30, spoke approximately, and (3) that Shakespeare purposely regarded Queen Isabel as a woman for the purpose of dramatic effect, since the sayings and doings of a child wife could not be of any interest, whereas the queen of the play is a feeling, sensible, and brave woman.

GLOSSARY

- abet (II III 146), encourage, O F *abeter*, incite
 abundant (V III 66), overflow, L *abundare*
 achieve (II I 254), accomplish, O F *achever* from *venir a cher*,
 to come to one's object
 along (I III 199), long way, O E *and*, against, *lang*, long
 amazing (I III 81), bewildering, *a*, intensive, *maze* labyrinth
 antic (III II 162), mimic, L *antiquus*, old
 appeach (V II 79), impeach, L L *impedicare*, to fetter
 apricocks (III IV 29) F *abricot*, Port *albricoque*
 atone (I I 202), bring to unity, A S *aet*, at, *an*, one
 attainder (IV I 24), accurate, O F *ateindre*, to condemn
 attorney (II III 134), representative, O F *atorner*, to arrange
 aught (II III 73), anything, A S *án*, one, *wiht*, thing
 barbed (III III 117), accoutred, F *barde*, horse armour
 bedrench (III III 46), soak, A S *be* and *diencan*, to drench
 bereft (II I 237), deprived, A S *bircafian*
 beshrew (III II 204), curse (mild), Ety doubtful
 betid (V I 42), O E *be* or *bi* and *tiden*
 bias (III IV 5), inclination, F *biais*, incline
 boon (IV I 302), favour, F *bon*, good
 boot (I I 164), advantage, A S *bót*
 brook (III II 2), endure, A S *brucan*, use, enjoy
 captiv (I II 53), captive and so miserable, L *captus*
 carouse (II I 127), feast, G *gar aus*, completely out

- caterpillar M E *catyrpil*, from O F *chattepeleuse*
 choler (I 1 153), wrath, Gr. *cholc*, bile
 chopping (v. III 124), changing, M E *choppen*, cut
 cloister (v. I 23) O F *cloistre*, L *claustrum*
 cloy (I III 296), glut, O F *cloyer*, to shut up
 control (I III 90), *contie-roll*, and from O F *contre rolle*, a duplicate register to control original
 counterfeit (I IV 14), pretend, F *contrefaire*
 cozen (II II 69), cheat, F *cousmer*, to claim relationship for bad end
 craft (I IV 13), skill, A S *craeft*, power
 cunning (I. III. 163), skilful, A.S. *cunnan*, to know
 curb (I 1 54), to restrain, F *courber*, bend
 deck (I IV 62), cover, G *decken*, to cover
 distaff (III II 118), spinning staff, L G *dresse*, flax, A.S. *staef*, staff
 eager (I 1 48), sharp, F *aigre*, L *acer*, sharp
 ear (III II 112), plough, A.S. *erian*, to plough
 exchequer (II. III 65), treasury, O F *eschequer*, chess board so called from chequered table cloth used in Court of Exchequer
 fare (II 1 71), to go, A S *faran*, to go
 fealty (v II 45), loyalty, O F *seaulté*
 fell (I II 46), cruel, A S *fel*, fierce, to be distinguished from
 fell (III 1 23), to cut down, A S *fellan*, to cause to fall
 fellow (III II 99), equal, Icel *félagi*, partner
 fiend IV 1 270), demon, enemy, A S *feond*, cf G *feind*, enemy
 foil (I III 265), gold or silver leaf at back of gem to throw it up, L *folium*, leaf
 fond (v 1 101), foolish, M E *fonnen*, to act foolishly
 forfend (IV 1 129), avert, hybrid E *for*, L *dependere*, defend
 forgo (I III 361), for thoroughly and go
 foster (I III 126), to nourish; A S *fostor*, nourishment, from *fōda*, food
 foul (I 1 44), unclean, A S *fūl*
 fretted (III III 167), eat away, A S *for etan*

gait (III ii 15), mode of walking, Ic *ga'a*, path.

gaoler (I iii 169), prison keeper; O F *gaiole*, from L L *gabiola*, a cage

glose (II i 10), flatter, Gr *glossa*, the tongue

gnarling (I iii 292), snarling (onomatopoeitic word)

gore (L iii 60), pierce; M E *gare*, *gor*, *gar*, spear

hallowmas (v i 80), All Saints' Day, A S *halig*, L L *missa*, mass.

headlong (v i 65) O E *headlinge*.

heinous (IV i 131), wicked, F *haine*, hatred

homage (II i 204), fealty, L L *homaticum*

impeach (I i 170), accuse; O F. *empescher*, hinder.

imp out (II i 292), graft; A S *impan*

impress (III i 25), device, L *imprimere*, to impress

incontinent (v vi 48), fickle, L *in*, not, and *continco*, restrain

jade (III iii 179), hag, Ic. *jalda*, mare

jauncing (v v 94), overworking horse, O F *jancer*

journeyman (I iii 274), day worker, F *journée*, an entire day.

just (v ii 52) joust or tournament; O F *jouste*.

kern (II i 156), light-armed Irish soldier, Ir *cearn*, a man

knave (II ii 96), boy or servant, O S *cnape*, boy; G *Knabe*, boy

largess (I iv 44), bounty, F *largess*, from L *largitio*, bestowal.

leaf (v. ii 49), soon, A S *leaf*, dear

liege (I i 7), sovereign, but should = faithful, O F *lige*, loyal.

livery (II i 204), bestowal of fief upon heir, F *livrée*

lourg (I iii 187), gloomv, M E *loeren*, to frown.

manor (IV i 212), estate, O F *manoir*

miscreant (I i 39). vile wretch, literally an unbeliever; O.F *meacreant*, unbelieving

moe (I i 239), more in number, A.S *ma*, more, more = greater is from A S *mara*, greater

needs (II iii 153), of necessity, A.S *néd*, need

noble (I i 88), coin of Edward III., 6s. 8d in value; L *nobilis*

- noblesse (iv 1 119), nobleness; F *noblesse* (cf *noblesse oblige*)
- noisome (iii iv 38), noxious, M E *noy*, hurt, as in annoy and
E *suffix*, some
- odds (i 1. 62), excess or difference (see note)
- pagan (iv 1 95), heathen, L *paganus*
- pageant (iv 1. 321), show, L L *pagina*, platform
- pale (iii iv 40), staked enclosure, L *palus*, stake
- palmer (iii iii 151), pilgrim, L *palma*, palm tree, such as
pilgrims brought from the Holy Land
- parasite (ii ii 70), hanger on, F *parasite*, from L *parasitus*,
eater at table of another
- peer (i iii 93), equal, L *par*, equal
- pelting (ii 1 60), mean, cf paltry
- pilled (ii 1 246), pillaged, F *puller*
- portcullis (i iii 167), grating-gate to fortress, O F *porte couleice*
- postern (v v 17), literally back gate, L *post*, after
- purchase (i iii 282), acquire, O F *purchacer*, to pursue eagerly
and so obtain
- recreant (i 1 144), cowardly, renegade, L *re*, again, *credo*, I
believe
- rheum (i iv 8), tears, Gr *rheo*, I flow
- ruth (iii iv 106), pity, M E *reuthe*
- sheer (v iii 61), literally clear, pure, Ic *slaerr*, bright
- shrewd (iii ii 59), spiteful, like a shrew, A S *scredwa*
- signories (iii i 22), lands belonging to signor, It *signor*, lord
- sterling (iv i 264), a full value, A S *easter* and *ling*=Hanseatic
Germans, the first money-changers in England
- sullens (ii 1 139), fits of temper, O F *solam*, alone
- supplant (ii 1 156), place underfoot, L *sub*, under, *planta*, sole
- tender (i i 32), holding dear, F *tendre*, tender
- tidings (ii 1 272), news, Ic *tithindi*, news
- trade (iii iii 156), resort, A S *treden*, to tread, which accords
with the original meaning of the word
- trespass (i i 138), wrong doing, O F *trespasses*, to pass across,
e the boundary between right and wrong

trow (II i 218), think, A S *treowian*, trust

twain (I i 50), two, A S *twegan*.

utterance (II iii 123), act of speaking, A *utian*, to send out

vial (I ii 12), phial, L *phiala*

viol (I iii 162), musical instrument, violin, L *vitula*, violin

wallow (I iii 298), roll (in mud), A S *wealwian*

wanton (I iii 214), playful, vicious, A.S. *wan*, lacking, and
togcn, drawn or educated

warder (I iii 118), staff of office held by the king as chief of
the tournament, A S *weard*, guard

wayward (II i 142), capricious, A S *onwceg*, away, and the
suffix *ward*

whit (II i 103), think, A S *wiht*

wistly (V iv 7), wistfully, M E *wisly*, surely

wont (V v 99), habitual, A S *wunian*, to dwell

yearn (V v 76), to become uneasy through desire, A.S. *geornan*,
desire

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